

WARREN



FRONTIER VILLAGE

4885 MONTEREY ROAD

SAN JOSE, CALIFORNIA 95111

ENTERTAINMENT GUIDE

WARREN WEITZEL

PURPOSE OF GUIDES

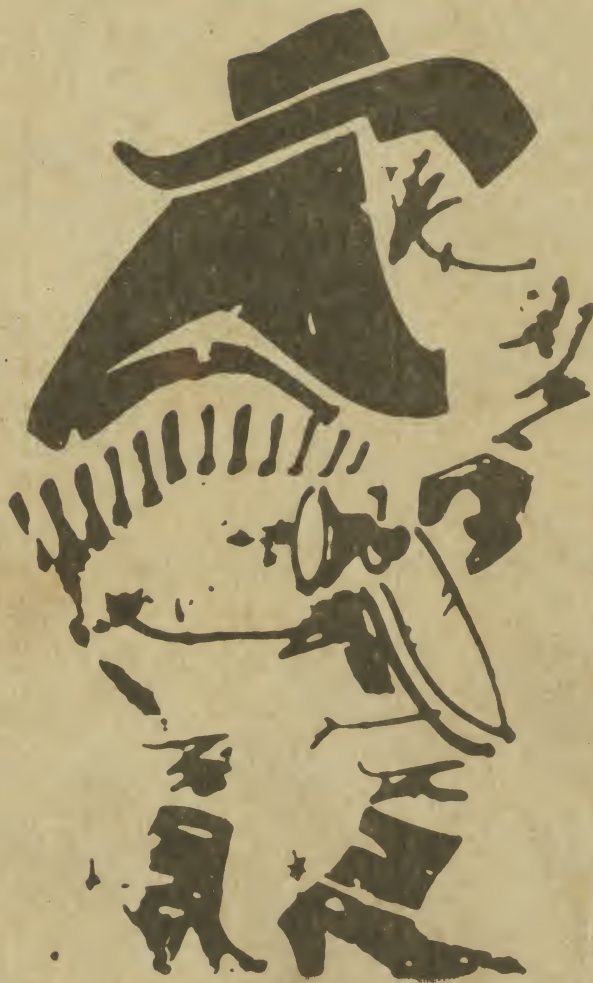
The purpose of our various departmental and station guides is to give the employee as much information as we believe he will need to operate his assigned station in the proper Frontier Village manner.

Often times our guides have been critized as having too much detail, being too simple and voluminous. It is true, they are this way. But, there is a reason for it. You must remember that they have been written for the person who is BRAND NEW to Frontier Village and maybe new to the business world. What may be old hat to an older individual may be completely unfamiliar to a young 17 year old. The 'DICK AND JANE' style is followed so that any person who carefully reads the guide (s) will be able to have a workable knowledge of what is expected of him when he arrives for his first day on the job.

The guides are not meant to be a replacement for on-the-job training, but rather as a suppliment to the detailed job of working at Frontier Village. Our standards are high and we demand a great deal from our employees. We believe that the guides take up much of the slack that might otherwise be missed in verbal training. If the employee knows his material well (from studying his guide (s)), then the supervisor can spend the extra time working on areas where the employee may be weak.

We want our employees to feel apart of Frontier Village when they step into their job for the first time. We believe the guides help achieve this goal.

ENTERTAINMENT GUIDE



See
it!



ENTERTAINMENT GUIDE

DEPUTY MARSHAL:

The deputy marshal (or marshal) is the key character of Frontier Village. His presence in the Village (as in most western towns of the 1860's) is one of respect. He has the respect of our guests as well as the Frontier Village staff. The deputies may change in features, but the duties remain the same.

The deputy marshal's key function is to entertain and tend to our guests. This is accomplished by constant first aid and watching for guest (young pardner) trouble areas. The deputy should:

1. Keep marshal's office cashier informed as to his whereabouts. He should inform the cashier where and how he can be located. (i.e. call saloon if in gunroom, page if necessary, etc)
2. Handle all first aid (minor first aid cases as well as major ones should receive the same courteous treatment. Don't forget to fill out two first aid forms.)

3. Restock the first aid room before the park opens.
List items to be ordered and submit to the
Operations Manager. Every nite, the first aid
room should be cleaned and mopped out.
4. Handle any "young pardners" who do not understand
the Do's and Don't's of Frontier Village and life.
Disputes arise from all types of situations....
fence jumping, cutting in on guests at rides,
dishonest actions..... All situations as these
require tact and firmness. But a deputy must
be able to listen, also.
5. Entertain our guests with a pleasant relaxed
attitude. You want them to enjoy the park. You
don't want to only speak a few lines and fire
a few blanks. You must present a show. (This
does not mean adlibbing lines that you think
are funny. Our guests may not appreciate your
humor. Stick to lines that we know people enjoy.
Make the script work for you.) Entertainment
does not end with the gunfight's last line of
"Thank you folks. You've been a great audience.
Our next performance is at _____ o'clock."
Entertainment is also walking the streets and
greeting our guests..... posing for pictures,
discussing the history of the single action colt
45's with gun buffs-- basically, being seen and
being a cordial host.

FRONTIER VILLAGE OUTLAW:

The Frontier Village outlaw is a cordial villian, playing a role in a friendly western amusement park. The outlaw role should be portrayed that way. The outlaw never seems to win a battle, but he keeps trying. Remember it's all in fun!

The outlaws duties entail the following:

1. To assist with first aid duties. To accomplish this task, he should be on the streets at all times. The villian should answer all first aid calls.... treating each injured guest as a friendly helpful villian should do.

(The outlaw and deputy should coordinate their breaks and lunches so one man is handling first aid at all times.)

2. Entertainment is another important facit of the outlaw's function. Entertainment means audience/actor rapport, responding to your audience. "Don't play dead!" The guests are here to enjoy Frontier Village so make your act an enjoyable one. Everyone likes to be recognized, even the audience. When walking the streets, answer questions. Don't be "Gun shy" of people. The funniest joke is the one that everyone laughs with.....

3. Security is another vital area of responsibility. Keep your eyes open for trouble areas. Problems

guests have..... Problems that could be unpleasant for guests as well as Frontier Village (i.e. fence jumpers, train hoppers, wild or rambunctious young pardners, who are giving other guests an unpleasant afternoon.)

You are a host, playing a role for your guests. Being cordial is vital.

UNDERTAKER:

The undertaker role can be portrayed by a park employee. His duties as undertaker should only require 15 minutes of each gunfight hour. This time should include costume changes. The undertaker for each day will be taken from his regular duties to perform this task. Entertainment time should be kept to a minimum, since entertainment is not the primary function of this employee.

The role of the undertaker in the gunfight acts is to provide a comic relief from the sound and violence of the gunfight itself. At Frontier Village, everything must end on a happy note. So to show our guests that we were just acting, we provide a knee-slapping, belly-chucklin', crazy, but witty undertaker scene. The undertaker acts vary, as do the fights themselves. The act would change to fit the need of the day. If the crowds were extremely large and there is very little acting room, the script would call for a

quickie Apprentice Undertaker act. If it were the last gunfight of the day, an Entire Doc Promaine script would be used. The Apprentice Undertaker act is used for most gunfight acts. It is mildly witty and does not consume a great deal of time. The Doc Ptomaine (quickie and entire) scripts are used for special occasions or when the crowds are large enough where gunfights are performed hourly. If hourly gunfights take place, then undertaker act should be changed with every hourly act. (i.e. one hour a Doc act, then a Apprentice act, next a Quickie act....etc.)

Gunfights and undertaker acts should not be performed with the same scripts twice in a row.

The gunfight acts should be performed in different locations each time an act is performed. Locations can move from Main Street at 12:00 to Nevada Street at 2:00. Central Square could be used at 3:00 and back to Main Street at 4:00. Moving the locations of the acts will bring changes in performances as well.

Decisions as to performance times and character costumes will be made by the Entertainment Supervisor if the necessary information is not available.

EQUIPMENT AND SUPPLIES

As a Frontier Village entertainer, your costumes, weapons, gun supplies and physical condition are

vital parts of your position. Maintaining all of these areas is the responsibility of every entertainer.

Health

As an entertainer, your health and physical condition is extremely important.

Rest, good hearty meals, exercise and conditioning are your main needs for keeping your entertainment function going.

No matter what the hour of the morning, a good breakfast is important. If you neglect breakfast, your body might have gone as long as 12 to 14 hours without food. Breakfast comes after several hours of "fasting" during which the body has used the reserves of nutrients from the preceding day. With breakfast, you "break-the-fast" to provide fresh energy for work and play. If you neglect your stomach, your body might neglect you (especially when you are depending on it.)

So you think you can get by with only 4 hours sleep? Think again. Frontier Village wants well rested, happy, cheerful, cordial hosts, who know the keys to good entertainment.

Rest is more than being able to wake up on time. Rest is being clear eyed, clear headed and pleasant.

Your body demands a minimum of 3 hours sleep per night to survive. Your mind (disposition) can

require as many as 8 to 12 hours. So get your rest-- those screaming pardners will demand a clear head from you.

Equipment

You are performing with a real life-taking weapon in your hand. The single-action army colt 45 revolver is a weapon capable of drilling a lead slug into an engine block at 50 yds. It's muzzle velocity varies from 810 feet per second (on old black powder colts) to 1250 feet per second (on newer smokeless powder models.) This is truly the "Gun that won the West!"

The blanks we use (shells without lead bullets) are capable of burning holes in skin, paper and wood from 5 to 10 feet away (depending on the powder charge....or strength at which the powder was packed.) Black powder, loosely packed, does not cause a loud explosion. Black powder will explode when compressed and ignited by a spark. Black powder will burn if touched by flame. The black powder used in the blanks at Frontier Village is 4F grain. The larger the number of the grain the finer the powder becomes. Very fine or 4F powder will burn at a very rapid rate. On a very dry day, after a blank has been fired, 4F powder will usually burn completely before leaving the muzzle of the gun. On a moist day, it is best to increase your firing distance in a gunfight to

minimize the possibility of unburned powder reaching another entertainer. With courser 1F or 2F black powder, some flakes of powder will leave the gun unburned. For this reason it is best to use the finer 4F grain powder.

The primers used at Frontier Village are CCI #350 large pistol magnum primers. These primers will not back out of the brass when fired and are less likely to jam a revolver.

Costumes

Costumes are a very important part of your equipment. Colorful and clean costumes are the wish of Frontier Village.

A clean costume should be worn for each act. Each entertainer must provide clean costumes for these acts.

In dressing for an act, the marshal or deputy marshal should use complimentary colors in his attire.... (i.e. red, browns, yellows together. Blues, blacks, purples together.) The outlaw; however, can vary his color range. But in his dressing the outlaw should costume himself to fit his character using bright, colorful and clean costumes.

The marshal or deputy marshal's outfit should remain the same throughout the day, so the people can identify with him. On extremely hot days, (when

perspiration can be a problem) or if a marshal's costume gets soiled, a change in costumes might be necessary.

Each deputy or marshal should have one extra change of costume available in case of emergency.

During the day the outlaw should change his costume after every act. A clean costume of a different and appropriate character should be worn for every act (i.e. a slick professional gunfighter outfit wouldn't be worn for a train robbery. A rustler type outfit wouldn't be worn for the gunfighter high noon act....)

The undertaker outfits should vary with type of gunfight to be portrayed and should correspond to the undertaker act to be performed. If a "Lance" or apprentice undertaker is needed, then the costume should consist of a white shirt, arm garters, a bow tie, a colorful vest, spectacles, a derby or brakeman hat and a clean pair of boots. The color and type of trousers could be varied. If a Doc Ptomaine Act is to be performed, the costume would consist of the following:

1. A silk top hat
2. tuxedo pants
3. a bright vest
4. tuxedo coat or "tails"
5. black rim spectacles
6. a holster and colt 45 (if act required these items)

7. black boots (worn underneath pant legs)
8. white shirt
9. string or bow tie
10. jack of diamonds playing card
11. business card

The undertaker costumes should not be changed unless first approved by the Entertainment Supervisor or Manager.

Entertainer Dressing Room and Gun Room Policies

The following policies are to be followed by all entertainment personnel. No exceptions.

1. The dressing room for entertainers is precisely that. There should be no unauthorized personnel in this room at any time.

Entertainers should dress and undress with the doors closed.

This room should not be a storage area for personal items with the exception of a change of wearing apparel.

Vistors (employee or otherwise) are not allowed. This room is not a lunch room. The employee's lounge is for lunches and breaks. It is mandatory that this room remain locked when not occupied (for security reasons.)

2. The Frontier Village gun room is a storage area for valuable Frontier Village equipment, costumes and weapons.

This room is not a meeting place or lunchroom.

This room must be locked when not in use or occupied.

The gun room should not be used for cleaning or repair of guns. Guns when being cleaned or repaired should be disassembled over a large table covered with paper towels. (This will assure that gun parts will not be dropped or misplaced.) The dressing room work table would be satisfactory for this task.

3. No electric or gas heaters will be allowed in either the gun room/dressing room, due to the extreme possibility of fire.
4. No smoking will be tolerated in the gunroom or dressing room.

5. No matches will be ignited within the gunroom or dressing room.
6. No blanks or primers will be fired from any weapon within the gunroom, dressing room, groundsroom or employee window area.
7. Trash cans within the gunroom or dressing room must be emptied nightly.
8. All guns must be emptied and put in the safety position while being stored or when not in use.
9. All loaded blanks must be placed in air tight containers and stored in a cool dry place at the end of each day.
10. All black powder must be tightly covered and securely stored in a cool dry place at the end of each day.
11. No Frontier Village property of any kind can be removed from the gun room, dressing room or Frontier Village premises without the personal permission of the Entertainment Manager.
12. All weapons must be emptied of loaded blank shells or empty casings and the weapons wiped clean after every gunfight.
13. All changes in gunfight scripts, performances, costume changes and use of different weapons must be approved by the Entertainment Supervisor or Manager.
14. No entertainment employee will be permitted to linger in the dressing or gun rooms after a performance.
15. Dressing room and gun room floors should be swept nitely and mopped once per week (unless otherwise instructed by the Entertainment Manager.)
16. Noise should be kept to a minimum in the gun room and dressing room. No shouting or loud conversations.
17. Foolish pranks or horseplay is not allowed.

18. No loaded blanks or primers will be fired in the courtyard or maintenance yard between gunfights, unless approved by the Entertainment Supervisor.
19. Before clocking out, the last entertainer should lock both the gun and dressing rooms. The light in the gun room must be left on at all times.

These rules apply to all Village Employees (with special regard to entertainment employees.)

ENTERTAINMENT MEMO GUIDE

The information in this guide is the responsibility of every entertainer. This guide is meant to be a means of communication to keep all entertainers informed of policy changes or to aid in the training of new entertainment duties. A copy of this memo guide must be kept in the dressing room at all times. Please refer to it often. It is your responsibility to know the contents of this guide.

TO: ENTERTAINMENT CREW

FROM: ALLEN

RE: NEW PROCEDURE EFFECTIVE IMMEDIATELY

DURING A GUNFIGHT, BODY PUPPETS ARE TO REMAIN IN THE MARSHAL'S OFFICE, AND NOT IN THE LOUNGE OR COURTYARD AREA. THE M.O. GIRL WILL WATCH THE COSTUME CHARACTERS WHILE A GUNFIGHT IS IN PROGRESS. THIS IS TO BE SURE WE HAVE MAXIMUM BODY PUPPET EXPOSURE DURING THE DAY.

LIKE ALL EMPLOYEES, THE BODY PUPPETS ARE ENTITLED TO ONE LUNCH AND TWO FIFTEEN-MINUTE BREAKS EACH EIGHT-HOUR DAY WORKED.

MEMO TO ENTERTAINERS

JUNE 25, 1975

RE: BOOT MAINTENANCE

SCOTT _____ ARNIE _____ JIM B. _____

DAVE H. _____ ERIC _____ DOUG _____

to keep boots lasting longer on our rough asphalt, a thin coat of vaseline should be applied to the soles of any boots or moccassins. the vaseline will absorb into the sole and will protect the sole from rough weather (I.E. grease, water, oil, dirt, etc.)

this should also be done to the tops of smooth leather boots as well. naturally, this cannot and should not be done to rough out boots or ~~my~~ moccassins.

as entertainers, boots should always be kept polished. this goes for outlaws as well. we want all boots to last; frequent polishing ~~we~~ will help preserve the leather. we should also polish and saddlesoap holsters and belts to preserve them as well.

so when we get new holsters, boots, moccassins or any leather article for uniforms, check with me before using that article so we can take steps to preserve the use of that item. vaseline must always be applied to soles of new moccassins or boots ~~we~~ before they can be worn.

TO: ENTERTAINMENT CREW

6/22/75

DAVE DOUG

ERIC

DAVE DAVE

ARNIE

JIM

SCOTT Scott

It is standard operating procedure that an entertainer visit EVERY birthday party!!!! It is the responsibility of the Marshal to DAILY check with the Birthday Party Hostess and obtain a schedule of the parties for that day.

If you have any questions, see Allen.....

June 25, 1975

Please read and sign your name and return to Allen . . .

Warren _____ Pat _____ Gaby _____ Craig _____
Scott Scott Jim B. _____ Arnie _____ Dave H. Dave H.
Doug Doug Eric _____

Please be advised of the following information:

Whenever the park is open to the public, gunfights will be held on the streets every hour on the hour. Even hour gunfights are held on main street (location may vary on main street) and odd hour gunfights can be held on Nevada Street, Indian Island or Front Street. Gunfights should not be postponed for first aid unless a real emergency. In the event of a first aid call at the start of a gunfight, one man can attend the first aid and the other men can perform a two man fight. Gunfights must occur on time . . . be sure the saloon clock and gunroom clock match up with the time on the train station clock, gunfights are not to be late.

After the conclusion of a gunfight, body puppets are to perform on the streets, accompanied by an entertainer for protection. It is mandatory that a body puppet be on the streets in between gunfights. If the scheduled body puppet is not put on the streets, then the third man will be sent home and two men gunfights will be performed for the remainder of the day.

The lawman, deputy or marshal, is responsible for the entertainment crew for each daily operation. The deputy or marshal is to make up each daily lunch and break schedule, assign gunfights to be performed, perform and handle first aid or assign first aid crew, assign men for performing in or with body puppets (it is listed on the schedule) and send home personnel which is not needed. The marshal or deputy will answer to Warren, Allen or Pat daily with regards to the entertainment crew and the crews performance. It is the responsibility of the marshal to be sure all men receive proper lunches and breaks.

The marshal or deputy must check with Warren or Allen before leaving each day. The Marshal and deputy are also responsible for giving a list of time card codes for each day to Allen or Gaby for correct time card coding.

If there are any questions with this memo, please see Allen.

WEAPONS AND WEAPON POLICIES

WEAPONS

HANDGUNS

The major entertainment features at Frontier Village are our exciting gunfight and stunt show performances.

Nearly all of these shows at Frontier Village are based upon the use of handguns or scatterguns.

The most utilized weapon at Frontier Village is the single-action army colt .45 caliber six shot revolver.

This weapon is called a single action because it must be manually cocked by pulling the hammer back. It cannot be cocked by applying pressure to the trigger.

The .45 caliber colt will fire a lead slug that is 45/100 of an inch in diameter. When firing a "blank" round, the flame will extend from the gun's muzzle a distance of 6 to 12 inches. This flame distance will vary depending upon the amount of powder and the pressure at which it was packed in the brass casing. Bits of powder and flame can cause damage or injury to objects or people that are as close as 5 to 10 feet from the blast.

The single action colt has three hammer positions which are used in it's operation.

The first position is the safety notch. Whenever the gun is not in use, the hammer must be resting on this safety notch.

The second position is the half-cock (or loading) notch. This position will allow for the cylinder to spin freely. Once the cylinder is free, the gun can be checked for spent or loaded blanks or the gun can be loaded or unloaded.

The third position is the full cock notch. The weapon is ready to fire in this position. The gun should never be pointed at anyone indiscriminately, especially in this third position. To fire the gun from this position, the trigger only has to be pulled. This trigger pull could vary from 3 pounds pressure to only a hair's breath (if the trigger were worn down.)

The single action colt is a very dependable "tool" when it is properly cared for and not abused. It can also be a menacing weapon when the user is not thinking clearly or is acting in haste.

Common sense must prevail when handling this or any other weapon.

WEAPONS

Shotguns (or scatterguns):

Handguns are not the only weapons used at Frontier Village for entertainment. Shotguns can provide startling entertainment and excitement when properly used.

Frontier Village employs the use of two types of shotguns. The long double barrel gun and the 18 3/4" double barrel sawed off shotgun.

The long shotgun is used for train robberies, stunt action work or any area where an impressive, long weapon would not be awkward or dangerous to handle.

The double barrel sawed off weapon can be used for most areas where a shotgun act would provide added excitement for our guests. Because of it's short size, this weapon can be used in street gunfights, if approved by the Entertainment Supervisor.

When a shotgun is being used for gunfights, it is a must that a distance of 20-30 feet be used between entertainers. A wider distance from the crowd should also be used since the sound from these weapons can be deafening.

Use of a shotgun in street gun fights should be limited to areas where crowds are controlled by fencing and bushes (i.e. Nevada Street near the Saloon.) A

shotgun might be used to "shoot" a villian, who would be on the Saloon balcony.

This use of a shotgun being shot at an outlaw on a balcony would drive the noise upward away from the crowd, thus, would not be as annoying.

The things to consider in using a shotgun for a gunfight would be:

1. Where will it be used?
2. Do you need two barrels to fire or will one provide the excitement you need?
3. Is noise needed or necessary? (i.e. two barrels with 3/4 or full loads might be necessary if a demonstration were being held in a stadium or open theatre.)
4. Will the man receiving the shotgun blast be enough distance away to be safe from the shotgun blast? (i.e. 20-30 feet... depending upon the number of barrels used and the load of each barrel)
5. Will the man receiving the shotgun blast have enough area near him to react to a shotgun blast...?
6. Most importantly, is the shotgun necessary for this act?

Shotguns can be exciting, but common sense has to be practiced with their use. No matter how a shotgun is used, it's "voice" is not funny!

WEAPON HANDLING RULES

1. Upon receiving or picking up a weapon, immediately check to be sure it is unloaded.
2. Never assume a weapon is empty of blanks or live ammunition.
3. Never point any weapon at another person indiscriminately. (unloaded or otherwise.)
4. Always point a weapon toward the ground when loading it.
5. Shotguns must be carried pointing to the ground or with the barrels in the air.
6. Pistols must be carried in a leather holster with a leather tie down on the hammer and in the safety position.
7. When handing a weapon to another person, hand the stock or grip end of the weapon toward the person receiving it. Always be sure the weapon is in a safety position before releasing hold of the weapon.
8. Never joke or play with any weapon.
9. All guns must be emptied and put in the safety position when not in use.
10. No loaded blanks or primers can be fired off between gunfights. (Unless authorized by the Entertainment Supervisor.)
11. No guns may be left unattended without being locked in a secure area.
12. All gun repair or cleaning should take place over a large covered table to assure parts are not lost.

HANDLING BLACK POWDER

1. Keep powders stored in a cool, dry and dark cabinet, away from radical temperature changes. A moisture inhibitor inside the cabinet can be helpful in maintaining long storage periods.
2. Always keep the various powders in their respective cans. Do not mix different powders - obviously - but don't even mix different lots of the same type. Lot numbers are always stamped on the cans.
3. Your home or garage workshop is not a powder magazine; don't keep huge stocks of powder on hand.
4. Never leave powder in your measure. Return it to the correct can when you are done loading up.
5. Never store powder in glass jars.
6. Don't attempt to make up handloads with obsolete powder types, very old powder, or any for which you have no data. Obsolete powders should go to collectors, unknown or suspect lots should be flushed down the toilet.
7. Black powder can be a potent low explosive in a confined area. Keep it away from smokeless powders.
8. Black powder can detonate if subjected to percussion. Obviously, you're not going to start hammering grains of FFg to prove this to yourself, but remember that powder grains often "Jam" in the spindle of a powder measure. For this reason, don't feed black powder through a modern measure. A forcible attempt to dislodge a jammed granule could result in detonation. Hand measure black powder charges on your scale with a trickler.
9. Don't smoke around powder.
10. Black and smokeless powders have very different burning characteristics. Black powder is actually a detonating low explosive, yielding low velocities and pressures. It ignites very suddenly and chain reacts very quickly.
11. Modern powders are not true explosives, they are propellants. They burn much more slowly and yield high pressure in confined areas, (such as barrels of modern firearms) but not in a fire.

They will burn quite violently in a conflagration, but do not explode. Their relative danger level is lower than a tin of gasoline, and the bursting of an aerosol can is much more spectacular.

12. Storage precautions regarding modern ammunition are along the same lines as powder, except the safety levels are

higher yet. Ammunition should always be kept in a cool, dry, darkened cabinet or GI can, in the original boxes where possible. Always try to arrange powder and ammunition storage in such a way that it is locked up.

13. Never attempt to fire very old ammunition.
14. Badly discolored or cracked brass cases are never to be fired.
15. If you have some very old ammunition on hand, don't discard it in the trash; contact a cartridge collector.
16. Never, never purchase unknown handloads, no matter how reputable they may purport to be (unless the reloads come from a reputable gunshop).
17. Don't give or sell any of your own handloads to anyone else, unless you are thoroughly familiar with the arm they will be using it in.
18. Common sense and safety are your first lines to a long and enjoyable shooting and handloading career.

GUN CLEANING PROCEDURE - SINGLE ACTION

Dissassembling and cleaning of a single action gun. When taking apart a gun set all pieces out on a table in special areas so you can easily identify and reassemble each item.

MATERIALS NEEDED:

1. Large table covered with newspaper or paper toweling
2. Screwdriver
3. Cleaning rod
4. Cleaning brush
5. Patches
6. Hoppe #9 Black powder solvent
7. Patch holder

PROCEDURE:

First take out cylinder, by pressing spring loaded lever just in front of cylinder and pulling out center pin all the way, unscrew spring loaded lever. Place hammer in half cocked position.

- a. 1st click - safety
- b. 2nd click - half cocked position
2. Turn gun on right side. Open loading gate, to the right of hammer, and remove cylinder. Remove the cylinder bushing inside the cylinder. Return hammer to safety position.

3. Unscrew gun grips if they are two (2) piece grips. Otherwise go onto step #4.
4. Hold gun barrel down, unscrew the two screws on either side of the hammer. Also unscrew the one screw on the backstrap at the bottom of the grips.
5. Loosen and remove main spring. Be careful when loosening this spring since it is under tension. NOTE! make sure you know where each part goes, some screws look identical.
6. Turn gun trigger guard assembly up, take out the three screws arranged in a triangular pattern around trigger, two screws are behind the trigger guard and one is in front of the trigger. The trigger guard assembly will now drop free.
7. Point the barrel toward you with trigger assembly area up. In front of the trigger you will find a screw holding down a long thin piece of metal which is the sear and bolt spring. Remove this screw.
8. On the left side of the gun near trigger area, there are three screws:
 - a. 1st screw closest to barrel holds in bolt
 - b. 2nd screw holds in trigger
 - c. 3rd screw holds in hammer and arm assembly

Number 1 and 2 screw look almost identical, be careful not to mix them up. Suggestion: When removing 1st and 2nd screws do this one at a time and keep each screw with its respective part. Remove the bolt first, the trigger second and the hammer third.

9. Next turn the gun so that the barrel is straight up with the trigger assembly facing you. Then take off the ejector rod assembly by removing the screw at the end of the ejector rod.
10. Put the gun the same position as #7. On the right side you will find a screw for tightening or loosening the tension on the loading gate. This is also for removing the loading gate.

Be careful when you remove this screw. There is a spring which keeps the loading gate in and maintains pressure on it. Once you have removed the spring, move the loading gate towards the barrel to remove it.

You are now ready to start the actual cleaning of the gun. Cleaning procedures are as follows:

1. Pour (2) two cups approximately 1/3 full with black powder solvent. In cup #1 put the bolt, bolt pin, hammer pin, hammer and hand. In cup #2 put the sear and bolt spring, trigger, trigger pin cylinder bushing and cylinder pin.

2. When the gun is extremely dirty run hot water through the barrel and cylinder. Hot water is an excellent black powder solvent. NOTE! If water is used, all parts must be oiled thoroughly or the gun will rust.
3. Take the cleaning rod and cleaning brush, dip it in solvent. Then run the brush through the barrel 7 or 8 times. Do the same to the cylinder, cleaning each shell housing well.
4. Then take cleaning rod and patch holder with patch dipped in solvent and run it through the barrel and cylinder about 5 or 7 times.
5. Next a paper towel should be run through the barrel and each shell housing of the cylinder.
NOTE! Before going further the barrel must not show any traces of dirt on the paper towel.
If it does, repeat #'s 3, 4, & 5.
6. Then take a clean patch and put it in the patch holder. Put some oil on the patch and run it through the barrel and shell housings several times. Save the "oil patch" for further use.
7. Pull out all the parts from the two cups, being careful not to mix them up, and scrub the remaining powder off with an old cleaning brush. Then dry all of the parts.

Now you are ready to oil and reassemble your gun.

*OIL ALL MOVING PARTS WELL

1. Hold main body of gun in one hand, assemble the hand and hammer, put it in to place and tighten the screw which holds it in place.
2. Next carefully put trigger into place. Trigger should be positioned on left side of the trigger assembly area when barrel is pointing towards you. Put screw into place and tighten.
3. The bolt comes next. Put it in place and install the bolt pin and tighten.
4. Install the bolt spring and screw and tighten screw. Make sure this screw is tight or the gun action will not work properly.
5. Install the loading gate, spring and screw. Then tighten the screw.
6. At this step turn gun over and check to make sure every thing works by pulling the hammer back to check safety, half cocked and full cocked positions. Also check to see that the bolt is in the up position when the gun is on safety and full cock. Pull the trigger and push the hammer back into place.
7. Now put on the trigger assembly guard which covers the internal parts of the gun, install and tighten the three screws. Install the main spring making sure that the main spring is in place on the runner on the back of the hammer.

8. Tighten main spring to desired tension.
9. Now put on back strap by tightening the three screws.
10. Put on grips. If solid grips reverse steps #9 and #10.
11. Install the ejector rod on under side of the barrel, be sure the spring and sliding rod are in place. Then install and tighten the screw at the end of the ejector rod assembly.
12. Hold gun barrel up, install the long screw of the cylinder pin latch on the left side in place, install the spring and short screw on the right side and tighten. Place the gun in the half cocked position. Oil and replace cylinder bushing.
13. Open loading gate and put cylinder into place.
14. Hold gun belly up holding cylinder into place. Put cylinder pin in place by pressing in the right side of cylinder pin latch, push cylinder pin all the way in, until about one half of an inch is left. While doing this one might need to adjust cylinder by rotating it.
15. Wipe gun down with clean rag.
16. Test gun to make sure it works properly pulling back hammer, watching cylinder rotate, etc.
17. You now have a clean gun.

COLT Single Action Army REVOLVER



LOADING

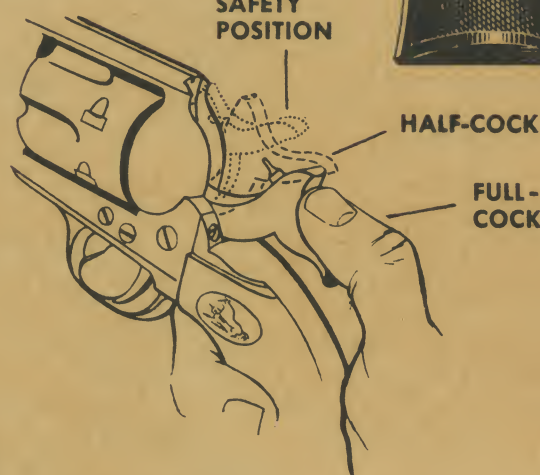
FIRING

CORRECT CARE

GENERAL. Your Colt Single Action Army Revolver is one of the most simple, rugged and dependable handguns ever manufactured. Used correctly it will serve you indefinitely without ever requiring major repairs. Before handling or shooting your Single Action, BE SURE to read this sheet and carefully note the precautions listed. These precautions, though important, are simple, and correct handling will quickly become automatic with you. The precautions apply to EVERY single action revolver and are dictated by the inherent mechanical structure of ALL handguns of this type.

ACTION. "Single Action" means that the hammer of this revolver must be drawn back – or "cocked" – with the thumb, before each shot is fired. When cocking the Single Action Army, you will notice that there are *three* distinct hammer positions as follows:

1. **SAFETY POSITION** – with the firing pin held safely away from the cartridge primer.
2. **HALF-COCK** – with the hammer approximately half way back and the cylinder bolt depressed, leaving the cylinder free to rotate.



3. **FULL-COCK** – with the hammer all the way back and the revolver ready to fire.

IMPORTANT – The Safety and Half-Cock notches are designed to *prevent* the trigger from being pulled, so **DO NOT** try to force the trigger with the hammer in either of these two positions. If it is desired to lower the hammer, pull the hammer back slightly; then pull the trigger and lower the hammer *carefully*.

COMPONENT PARTS OF THE COLT SINGLE ACTION ARMY REVOLVER



LOADING. Draw the hammer back to the Half-Cock position. Do not touch the trigger but leave it free to snap into the notch. (NOTE: If the hammer should be at the Full-Cock position, lower it *all the way first* and then draw back to Half-Cock. Otherwise, the bolt cam lever can not operate to release the cylinder.) This will leave the cylinder free to rotate for loading. Open the Loading Gate on the right-hand side of the revolver and load each chamber. Close the loading gate.

UNLOADING. After firing, draw the hammer back to Half-Cock position, open the gate and operate the ejector lever (located under the barrel) to eject the empty cartridge cases.

SAFE POSITION. The safest way for a shooter to carry his Colt Single Action Army Revolver is to load only five cartridges and carry the revolver with the hammer resting on the empty sixth chamber. (If your Colt Single Action Army Revolver is an old model or was purchased second-hand, and you have *any* doubts about the condition of its Safety or Half-Cock positions, send your revolver to the Colt Factory.)

IMPORTANT - When placing the hammer in the Safety position, first lower it *all the way gently* (since dropping the hammer hard can fire the cartridge) and then draw it back to the Safety position. If the hammer is incorrectly lowered, direct from the Half- or Full-Cock positions to the Safety position, the sear may not engage the hammer notch completely and safely.

REMOVING THE CYLINDER. To remove the cylinder for cleaning or to inspect the bore:

1. BE SURE the hammer is in the Half-Cock position with the cylinder free to rotate (see Note under paragraph on Loading). Make sure the Loading Gate is open.
2. Depress the base pin catch.
3. Holding the base pin catch depressed, remove the base pin. The cylinder can now be removed from the Loading Gate side of the revolver without danger of scratching or other damage.

WHEN ORDERING PARTS, SPECIFY: Model, Caliber, Serial Number, and Name of Part.

**CALIBERS: .357 MAGNUM
.45 COLT**

Drawing Number	Description	Part Number
1	Back Strap	51516
2	Back Strap Screw (2)	51572
3	Ball (2)	51195
4	Barrel—4½—.38 Special	51823
4	Barrel—5½—.38 Special	50995
4	Barrel—7½—.38 Special	51511
4	Barrel—4½—.45 Colt	51820
4	Barrel—5½—.45 Colt	50992
4	Barrel—7½—.45 Colt	51509
4	Barrel—5½—.44 Special	51505
4	Barrel—7½—.44 Special	51507
4	Barrel—4½—.357 Magnum	51916
4	Barrel—5½—.357 Magnum	51917
4	Barrel—7½—.357 Magnum	51918
5	Base Pin	50977
6	Base Pin Bushing	50978
7	Base Pin Screw	50980
8	Base Pin Screw Nut	50981
9	Base Pin Spring	50979
10	Bolt	50976
11	Bolt Screw	51570
12	Cylinder—.38 Special	50998
12	Cylinder—.45 Colt	50997
12	Cylinder—.44 Special	51504
12	Cylinder—.357 Magnum	51531
13	Ejector Head	51586
14	Ejector Rod	51573
15	Ejector Spring	50973
16	Ejector Tube	50969
17	Ejector Tube Screw	51568
18	Firing Pin	51914
19	Firing Pin Rivet	50991

Drawing Number	Description	Part Number
20	Frame—(Hard Rubber Stocks)	
20	Frame—(Wood Stocks)	
21	Front Guard Screw	51565
22	Front Strap Screw	51565
23	Gate	51513
24	Gate Catch	50967
25	Gate Catch Screw	51571
26	Gate Spring	50966
27	Hammer Assembly	51919
28	Hammer Roll	50959
29	Hammer Roll Pin	50960
30	Hammer Screw	51574
31	Hand Assembly	51000
32	Main Spring	50982
33	Main Spring Screw	51567
34	Rear Guard Screw (2)	51566
35	Recoil Plate	51912
36	Sear and Bolt Spring	50974
37	Sear and Bolt Spring Screw	51569
38	Spring	51683
39	Stock—Left Hand—Hard Rubber	50988
39	Stock—Left Hand—Wood	51832
40	Stock—Right Hand—Hard Rubber	50986
40	Stock—Right Hand—Wood	51834
41	Stock Pin	51517
42	Stock Screw	51576
43	Trigger	50962
44	Trigger Guard	51514
45	Trigger Screw	51570
46	Washer	51850
47	Washer No. 8 (7)	51849

CLEANING THE SINGLE ACTION ARMY. Using modern, factory-loaded cartridges with smokeless powder and non-corrosive primers, all you need to keep your Colt Revolver in perfect condition is a brass wire-bristle brush; a brass, aluminum or hardwood cleaning rod (do not use steel since this can damage the rifling at the muzzle) with "jag" type tip; cotton flannel patches cut to fit the bore snugly; a good cleaning solution (there are several preparations on the market); and a light, non-gumming oil. Remove the cylinder (see directions above). Dip the brass wire brush in the cleaning solution and scrub out the barrel bore and cylinder chambers well. (Never try to reverse direction while running the wire brush through the bore; pass it all the way through and then pull it back.) Wipe out barrel and cylinder with flannel patches until the last patch comes out clean. Finally, give the bore, chambers, and all parts a good (but not excessive) coat of oil. Making sure that the hammer is in the Half-Cock position and the Loading Gate is open, replace the cylinder in the revolver.

WARNING

DO NOT "FAN" YOUR COLT SINGLE ACTION ARMY REVOLVER!

TO PERMIT "FANNING," THE INTERNAL MECHANISM OF ANY SINGLE ACTION REVOLVER MUST BE SPECIALLY ALTERED. THIS ALTERATION WILL DEFINITELY RENDER YOUR REVOLVER BOTH UNSAFE AND UNSATISFACTORY FOR GENERAL, ALL-AROUND SHOOTING AND IS NOT RECOMMENDED.

STUNTS AND STUNT SHOW SCRIPTS

REPertoire OF STUNTS

1. STOMACH PUNCH
2. CHIN PUNCH
3. COMBINATION CHIN AND STOMACH PUNCH #LABELLED AS
"THE ONE-TWO"
4. FLIP OVER THE BAR
5. FLYING DROP KICK
6. KICK TO FACE
7. KICK IN GUT
8. FALL ONTO BREAKAWAY TABLE
9. KNEE TO FACE
10. KICK TO BACK
11. BODY BLOCK
12. FLYING JUMP AND ROLL
13. BREAKAWAY BOTTLE
14. HIT IN STOMACH WITH STICK
15. THREE MAN CHEST KICK
16. FULL NELSON BREAK OR TWO MAN FLIP OVER
17. TWO MAN FLIP OVER
18. STAIR ROLL OR STAIR FALL
19. HIGH FALL
20. TWO FOOT FACE KICK

EXECUTION OF STUNTS

1. STOMACH PUNCH

Man 1 throws punch (rabbit punch) to man 2, who reacts by doubling up and falling to his knees.

2. CHIN PUNCH

Man 1 throws punch past jaw of man 2 (throw punch behind man 2, to hide punch from crowd.) Man 2 reacts by letting his head go in the direction that the punch was thrown. Man 2 lets the body follow head.

3. ONE - TWO PUNCH

Man 1 and 2 facing each other. Man 1 hits man 2 in the stomach (see #1) And then throws a right pass man 2's head, (on the side away from the crowd), slapping his hands together for sound effect. Man 2 reacts by moving his head back and falling backwards.

4. FLIP OVER BAR

Man 1 throws stomach punch to man 2 (see #1). Then man 1 throws punch to face of man 2 (see #2). Man 2 hops backward up on the bar and rolls over backwards across bar.

5. FLYING DROP KICK

Man 1 running towards man 2. Man 1 leaps off ground with his body parallel to ground and his feet towards man 2. Man 1 puts both feet on the chest of man 2 and pushing off. Man 1 falls straight down while man 2 falls backwards.

6. KICK TO FACE

Man 1 on ground on all fours. Man 1 sets target for man 2, by raising his hand keeping his elbow in close to his body. Man 2 takes 3 or 4 step approach kicking the hand of man 1 with flat part of his boot. Man 1's hand will fly up and his body and hand should go in to same direction.

7. KICK IN GUT

Man 1 on ground on all fours. Man 2 takes several steps, then a short step, hop, and half kick to gut of man 2, pause, and a follow through. Man 2 upon contact or just before should spring up rolling off in pain! Movements of man 1 and 2 should be coordinated. Man on all fours should spread legs and arms wide.

8. FALL ONTO BREAK AWAY TABLE

Man 1 jumps or is thrown onto break away table by man 2. Man 1 should land on his back side, preferably.

9. KNEE TO FACE

Man 1 puts his hands on the top of man 2's head. (hands must be on top of the head) Man 1 pulls man 2's head towards his raised knee. Before man 2's head comes within 12 inches of man 1's knee. Man 1 should slip his hands off the head of man 2 and slap his knee for sound effect. Man 2 should continue towards man 1's knee and reacting to this when he hears the sound of hands slapping the knees. Man 2 reacts by throwing his hand backwards, all the way, and falling in that direction.

10. KICK TO BACK

Man 1 throws leg up to kick man 2 in the back, holding his leg and inside arch of foot straight, being careful not to kick man 2 with point of boot. (Can damage spine if kicked.)

11. BODY BLOCK

Man 1 runs towards man 2 and swings at man 2, who ducks the punch. Man 1 runs into man 2, who flips man 1 over his back. Man 2 should land on the heels of his boots.

12. FLYING JUMP AND ROLL

Man 1 on ground, man 2 runs and jumps on man 1. Man 1 catches man 2 by his shoulders. Man 2 puts his hands on shoulders of man 1 and the two roll over approximately 2 or 3 times with man 1 finishing on bottom. Man 2 raises up to hit man 1 then man 1 hits man 2 with chin punch (see #2)

13. BREAKAWAY BOTTLE

Man 1 strikes man 2 over head.

Technique:

Man 1 raises bottle over his head and starts down towards head of man 2, bottle should come down on about a 30-45 degree angle to the ground and just before impact man 1 should turn the bottle to a parallel position to the flat of man 2's head. The bottle should be pushed straight down and through until broken.

Note: Bottle should strike head flat. Bottle should not be snapped to cause bottle to break. Bottle should be pushed onto man 2's head to cause break.

14. HIT IN STOMACH WITH STICK

Man 1 running towards man 2. Man 2 steps to the side, hitting man 1 in stomach with stick. Man 1 flips over forward, onto ground.

15. THREE MAN CHEST KICK

Man 1 holds man 2 in full nelson. Man 3 gets kicked by man 2 in chest. Man 3 goes down, man 2 then breaks full nelson (see #16)

Execution: Man 1, lifts up man 2. Man 2 raises both of his legs together and places them on the chest of man 3. Man 2 pushes man 3 away by extending his legs and pointing his toes. Man 2 then breaks the full nelson. (see #16)

16. FULL NELSON BREAK OR TWO MAN FLIP OVER

Man 1 gets held in full nelson by man 2. Man 1 breaks left arm free. This is done by lifting one arm up and bringing it straight down, then throws elbow to stomach of man 2. Man 2 doubles up steps to side. Man 1 flips man 2 over his shoulder. Man 1 should grab man 2 under the arm and around neck.

17. TWO MAN FLIP OVER

Man 1 lying on ground, on back. Man 2 runs towards man 2, approaches man 1's feet, and places his hands on knees of man 1. Man 1 raises his feet and places them on chest of man 2. Man 2 flips over.

18. STAIR ROLL OR STAIR FALL

Man 1 gets shot or hit, the impact of the hit throws him back against the rail. Man 1 then tucks and rolls down to the next lower step landing on his forearm, then shoulder blade keeping his neck tucked and landing on his back end. Man 1 continues same cycle to the bottom of the stairs.

19. HIGH FALL

Man 1 standing on platform at top of stairs. Man 1 positions himself for fall (facing pad, below.) Then falls forward pushing off slightly to obtain flight parallel to the pad. Before impact man 1 tucks his head and flips (head over heels). Landing on his shoulder blades onto his back.

20. TWO FOOT FACE KICK

Man 1 is on his back on the ground. Man 2 is standing at or would run toward man 1's head. Man 1 would raise his legs with his feet in the air and would simulate kicking (or pushing) his feet into man 2's face. Man 2 should react backwards quickly.

THREE MAN MINI STUNT SHOW

(Script #1 1/7/72)

(Scene takes place on Sagebrush Saloon Stage.)

CHARACTERS 1. Outlaw #1
 2. Outlaw #2
 3. Marshal or (Deputy Marshal)

(Scene opens with the two outlaws at the bar - their backs are to the audience.)

Marshal is on stage or would come on stage and would be talking to the audience.

MARSHAL: Well howdy folks, welcome to the Sage Brush Theatre and Frontier Village. I'm Deputy Marshal_____ I'm your host for this afternoon.

Before we begin our show, I'd like to explain a few things to you young pardners out there. We want to remind you that some of the stunts you'll see us perform are fairly dangerous and we wouldn't want you to go home and try to do these stunts.

It takes a great deal of training to perfect these stunts so that no one gets injured. Sometimes if we're not careful, even we could get bruised. So please stick to safer and happier forms of recreation.

Now, we'd like to tell you folks about a few things at our park that you might not want to miss.

(two outlaws, during this time are quietly talking and drinking iced tea from shot glasses at bar.)

(Marshal still talking to audience)

In case you folks might have missed our new attractions this year, it would be a

good idea if you'd mosey over to our wild new Kitty Hawk ride, near the Stagecoach. The Kitty Hawk is our fun-filled salute to aviation history.

And right next to the Kitty Hawk, is our new wild Round-up. It's so crazy, it'll put you out in orbit.

And if your stomach says it's time for a snack, you might want to take in some hot buttered corn at our Corn on the Cob Wagon near the Canoe Ride.

(At this time the outlaws start arguing over who will buy the drinks. Outlaws get louder.....
Marshal says to audience.....)

MARSHAL: Excuse me folks.

(Marshal yells at outlaws.....)

MARSHAL: Hey knock it off!!

(Outlaws stop and speak to marshal....)

OUTLAW #1: Keep out of this Tin Star!

OUTLAW #2: This is our argument.

(Marshal starts talking to audience....)

MARSHAL: Now folks as I was saying... You might want to visit the Old Time Movies....

(Outlaws arguing louder than before..)

MARSHAL: Please excuse me folks....

(Marshal walks over to outlaws... Marshal taps #1 outlaw on his shoulder.. Very politely.)

MARSHAL: Can you hold down the noise, I'm trying to talk to these.....

(#1 outlaw turns around)

OUTLAW #1: Why you yellowbelly.....

(Fight begins:)

#1 outlaw swings at marshal. Marshal blocks swing with his arm and hits #1 in his stomach. #1 bends over, marshal follows with blow to #1 man's back to knock #1 down.

#2 man steps toward marshal. He swings at marshal. Marshal blocks swing and hits #2 in his jaw - thus both outlaws are on the ground...

#1 outlaw sees marshal hit #2

#1 outlaw yells....

#1 OUTLAW: I'm goin' to get you Tin Star!

(#1 outlaw runs at marshal and swings. Marshal ducks and executes a body block. #1 goes over marshal's back and lands on the floor.)

(The next sequence can utilize 4 optional stunts)

(#1 option): The marshal would go down to his hands and knees after executing his body block. The #2 outlaw would then be on his feet. #2 outlaw would run at the marshal and kick the marshal in the face.

(#2 option): With the marshal down on his hands and knees after executing the body block, #2 outlaw would run at marshal and kick him in the stomach!

(#3 option): This option would allow for the marshal to be on his feet. #2 outlaw would execute a flying drop kick on the marshal and the marshal would go down.

(#4 option): After executing a body block on #1 outlaw, marshal would be kicked in the back by #2 outlaw. Marshal would fall to the ground.

(For options #1 and #2 the marshal's backside would face audience. Now, with the marshal down, the #1 outlaw could perform one of 3 optional stunts.)

(#1 option): #1 outlaw could jump on marshal. The two roll for position, with #1 man coming up on top. The marshal would punch #1 in his face, sending #1 man rolling off the marshal.

(#2 option): #1 outlaw would run and dive at marshal, who is on the ground. Marshal using his legs would flip #1 outlaw over his head.

(#3 option): #2 outlaw would run toward marshal, who was on the ground. Marshal would use both feet to push #2 outlaw back away from marshal. This would not be a flip over.

After this sequence, marshal would get up on his feet. He would then be grabbed by outlaw #2. #2 outlaw would get marshal into a full nelson hold. He would position himself and the marshal so they are both in front of the bar or the swinging doors. Outlaw #1 would try to hit the marshal. The marshal would raise his legs up and kick #1 man through swinging doors or over the bar.

The marshal would break the hold from the full nelson and elbow #2 outlaw in the stomach. Marshal would then flip #2 man over his shoulder.

The #1 outlaw would get up and get his gun from behind the bar.

#1 outlaw yells at marshal, runs to center of stage with his gun in hand. Marshal darts toward far end of bar for his gun. A shoot out follows and #1 outlaw is shot down at center stage.

#2 outlaw during the shooting, gets up and at the end of the #1 man's demise, #2 man runs for the staircase. He can have his gun in hand or retrieve it from the base of the stairs.

Three options are available for an ending:

(Option #1) The #2 outlaw could climb the stairs and 1/2 of the way up, have a shoot out with the marshal. #2 outlaw would die by being shot off the stairs 1/2 up and falling onto the high fall pad. If this fall were to take place, the marshal would use a shotgun for the final killing.

(Option #2) #2 outlaw could be shot from the stairs in a shoot out with the marshal. The outlaw would fall (or roll) down the stairs after receiving a mock - mortal wound.

(Option #3) This last option would only be done by a trained, daring man. The fantastic high fall! This might be too fantastic for a mini stunt show ending. The high fall (if we had a trained employee to perform this act) should be saved for a longer stunt show.

(Note that moans, groans, proper yells and wording would be added to enhance the act.

After the shooting, the marshal would end the act by introducing the villains.

4 MAN STUNT SHOW 1972

CAST OF CHARACTERS:

SILVER DOLLAR SAM, THE BARTENDER

Sam would be attired in fresh, clean blue levis, black boots, a white shirt with red arm garters, a bright red vest, a black western bow tie and a black derby.

RINGO, OUTLAW BY CHANCE.

Ringo would be attired in black or blue levis, a colorful shirt, a bright bandana, a black or blue vest, a black hat and black or brown boots. Arm garters are optional.

MONTANA, THE VILLAGE OUTLAW BY TRADE.

Montana should be attired to be the meanest outlaw of the two. All black attire with a colorful bandana would be the best outfit. A grey or white shirt could be worn with this basic black costume.

MARSHAL WESTIN, THE VILLAGE MARSHAL.

Marshal Westin should be attired in a bright, neat, colorful outfit that is capable of taking wash and wear punishment. A Hollywood neckerchief, a white shirt, a neat but sturdy holster, a neat "Good Guy" vest, black or brown boots, sturdy clean dark blue or black (not worn) levis and white or black hat.

Since the stunt show is very dirty work, these clothes should only be worn for one performance. A clean attire should be worn for every stunt show.

The stunt show will begin with a fast motion act, followed by a closely related slow motion act. One or two funny oleo skits should follow. The show would finish with a 4 man stunt fight.

After the show, the entire cast should be introduced by their "acting names".

FAST MOTION STUNT SCRIPT

January 27, 1972

The stunt show should begin with this fast motion sequence.

The scene begins with Sam entering through the swinging doors. He proceeds to wipe down the bar. After a few moments, the marshal enters and says howdy to Sam. The marshal proceeds to the bar and Sam begins conversation with the marshal. During this time, the audience would remain unnoticed.

Marshal and Sam are at the bar making conversation, when outlaw #1 comes through the swinging doors, backwards and falls on the floor.

#2 comes out, through the swinging doors, towards outlaw #1 and tries to kick outlaw #1 in the face. Outlaw #1 grabs the foot of outlaw #2 and pushes him to the stage backdrop.

The marshal then fires into the air. (Holsters his gun) The marshal walks toward outlaw #1, who is trying to get up. Marshal pushes #1 to the floor and goes after outlaw #2.

#1 outlaw gets the marshal in a full nelson.

Marshal kicks outlaw #2 against backdrop. Then marshal breaks the full nelson and flips outlaw #2 over onto the ground (see stunt sheet.)

With both outlaws flat on their backs the marshal tells them to get out of town.

Both outlaws slowly get up and leave through swinging doors.

SLOW MOTION STUNT SCRIPT

January 27, 1972

After the fast motion sequence, Sam would look up to notice the audience.

SAM: Well Marshal, looks like we have some visitors.

MARSHAL: (Turns to notice the crowd) Well, howdy folks, I'm Marshal Westin. Welcome to the Sagebrush Theatre.

You folks were so quiet we didn't even see you.

Through all the commotion of sneakin' up behind us and findin' yourself a place to sit, you probably missed some of the action of our last little tussle.

Now that you're comfortable, we'd like to recreate our little bar room scene for you.

But just so you don't miss a trick, we'll do the whole thing in slow motion...

In slow motion, marshal turns and walks to the bar. Marshal and Sam are at the bar when:

Outlaw #1 comes through doors and slams his fist on the bar.

Outlaw #2 comes through doors, grabs outlaw #1 by the collar and drags him back through the swinging doors.

Outlaw #1 comes flying through the doors backwards and falls to the ground.

Outlaw #2 starts to kick outlaw #1 in the face, but outlaw #1 grabs #2 by the leg and bites #2 in the leg.

Outlaw #2 hops off in pain holding his boot.

Sam fires shotgun from behind the bar, the marshal looks towards Sam in surprise.

As marshal starts to shake his finger at Sam. Sam points toward the two outlaws on the ground.

Marshal goes to outlaw #1 and hits him with a back hand slap to the face. Outlaw #1 falls to the ground.

Outlaw #2 goes for marshal.

Marshal grabs #2 outlaw's vest and shakes him back and forth twice. Marshal then throws outlaw #2 backwards toward the back bar.

Outlaw #2 is met by a crash on the back of the neck with the shotgun by Sam. Sam then hits outlaw #2 in the stomach with the shotgun stock, which knocks outlaw #2 back to the stage backdrop. Outlaw #2 doubles up and is finished off by a blow to the head, by Sam's shotgun barrel. Outlaw #2 falls against backdrop and slides down.

The marshal, after Sam has taken care of outlaw #2, is held in a full nelson by outlaw #1. The marshal then steps on the toe of outlaw #1 who grabs his boot in pain and allows the marshal to slip around behind him and kick outlaw #1 in the buttocks.

Outlaw #1 is sent to the ground. He rolls up to meet Sam with the shotgun pointing right towards the head of outlaw #1.

Outlaw #1 lays back down as Sam and the marshal shake hands over the top of outlaw #1 (shake (3) three times)

Then Sam, holding the shotgun, says, "clear out".

Both outlaws break slow motion and scramble off stage.

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Outlaw #2 comes through doors, grabs outlaw #1 by the collar and drags him back through the swinging doors.

Outlaw #1 comes flying through the doors backwards and falls to the ground.

Outlaw #2 starts to kick outlaw #1 in the face, but outlaw #1 grabs #2 by the leg and bites #2 in the leg.

Outlaw #2 hops off in pain holding his boot.

Sam fires shotgun from behind the bar, the marshal looks towards Sam in surprise.

As marshal starts to shake his finger at Sam. Sam points toward the two outlaws on the ground.

Marshal goes to outlaw #1 and hits him with a back hand slap to the face. Outlaw #1 falls to the ground.

Outlaw #2 goes for marshal.

Marshal grabs #2 outlaw's vest and shakes him back and forth twice. Marshal then throws outlaw #2 backwards toward the back bar.

Outlaw #2 is met by a crash on the back of the neck with the shotgun by Sam. Sam then hits outlaw #2 in the stomach with the shotgun stock, which knocks outlaw #2 back to the stage backdrop. Outlaw #2 doubles up and is finished off by a blow to the head, by Sam's shotgun barrel. Outlaw #2 falls against backdrop and slides down.

The marshal, after Sam has taken care of outlaw #2, is held in a full nelson by outlaw #1. The marshal then steps on the toe of outlaw #1 who grabs his boot in pain and allows the marshal to slip around behind him and kick outlaw #1 in the buttocks.

Outlaw #1 is sent to the ground. He rolls up to meet Sam with the shotgun pointing right towards the head of outlaw #1.

Outlaw #1 lays back down as Sam and the marshal shake hands over the top of outlaw #1 (shake (3) three times)

Then Sam, holding the shotgun, says, "clear out".

Both outlaws break slow motion and scramble off stage.

GUNFIGHTS, UNDERTAKER AND TRAIN ROBBERY SCRIPTS

GROUCHO SCRIPT

The Groucho Marx script should be performed when things slow for a couple of reasons;

1). The script will gather people from the saloon and add to the Gunfight attendance.

2). If it is busy* chances are the saloon will be swamped and there will be too many people behind the bar.

Groucho should get to the Bar by entering through the curtain. Crouch down so no one can see you behind the curtain. Grab the curtain and start for the bar. Staying behind the curtain once you get to the bar let go of the curtain and then crawl to the beer taps. Wait for the script to start.

If there is any doubt ask a Food Supervisor if you can do the gunfight.

After the script Groucho heads down to the Marshal's Office where the Marshal is waiting.

If it is a 3 man Groucho will have to change into a Lance. If this is the case he should have a flower and sign, hat and vest out on table in the courtyard. (Note: Marshal and Outlaw should walk slow to give Groucho time to change.)

If it is a 4 man, the undertaker should be back in the courtyard ready to go as soon as Groucho comes back to courtyard.

Make up for Groucho will be done with a grease pencil. Over-emphasize the eyebrows. They should start at the natural

eyebrow and extend an inch above the eyebrow. Mustache should be large. It should cover the entire area between the nose and the upper lip, and extend from one corner of the mouth to the other.

The Beer should be made of $\frac{1}{3}$ glass of Sprite and $\frac{2}{3}$ glass of tea. The tea should go in first (or it will look like the water of the Mississippi) then the Sprite. Pour the fake beer into the beer mug. MUG NEVER LEAVES THE SALOON.

GROUCHO MARX BARTENDER (TO BE DONE BEFORE WALKDOWN)

1. BARTENDER: Dressed ala Groucho: Eyebrows, thick mustache glasses, cigar, bartender clothes.

-IN-SALOON-

OUTLAW: (ENTERS) BARKEEP! GIMME A BEER!

BARTENDER: (POPS UP FROM BEHIND COUNTER) YOU CALLED?

OUTLAW: GIMME A BEER!

BARTENDER: (TURNS TO AUDIENCE) THIS GUY RUBS ME THE WRONG WAY!

OUTLAW: LISTEN WISEGUY! DO YOU KNOW WHO I AM?

BARTENDER: DON'T TELL ME . . . I NEVER FORGET A FACE, BUT IN YOUR CASE I CAN MAKE AN EXCEPTION.

OUTLAW: (DRAWS GUN) IF YOU DON'T GET ME A BEER, I'M GONNA - - -

BARTENDER: (LAUGHS MEEKLY - STICKS INDEX FINGER IN BARREL) YOUR SLIGHTEST WISH IS MY COMMAND - (GIVES HIM BEER, OUTLAW DRINKS) WHAT BRINGS YOU TO THESE PARTS, MONTANA?

OUTLAW: I'M DOIN' SOME HUNTIN'.

BARTENDER: I SHOT AN ELEPHANT IN MY PAJAMAS THIS MORNING. . . HOW HE GOT THERE I'LL NEVER KNOW.

OUTLAW: I'M DOIN' SOME MAN HUNTIN'.

BARTENDER: AH, WILL, THAT'S A HORSE OF A DIFFERENT COLOR, AS A MATTER OF FACT, YOU'RE A HORSE OF A DIFFERENT COLOR!

OUTLAW: I'M HERE TO GUN DOWN MARSHAL WESTIN!

BARTENDER: THAT'S THE CRAZIEST THING I EVER HEARD! I OUGHT TO JOIN A CLUB AND BEAT YOU OVER THE HEAD WITH IT!

OUTLAW: I'M GONNA GIT HIM RIGHT IN THE TIN STAR! (BARKEEP BEGINS TO RUN OUT) WHERE YOU GOIN'?

BARTENDER: I THINK I LEFT MY CAMEL RUNNIN' IN THE PARKING LOT!

OUTLAW: GIT BACK HERE!

BARTENDER: DON'T SHOOT! IT'LL GET YOU 10 YEARS AT LEAVENWORTH, 11 YEARS AT TWELVEWORTH, OR FIVE 'N' TEN AT

WOOLWORTH! (RUNS OUT)

OUTLAW: (PUZZLED) HUH? (TRIES TO FIGURE IT OUT, SGRUGS,
PUTS GUN BACK, FINISHES BEER, EXITS)

-REGULAR GUNFIGHT FOLLOWS-

DOC'S COMPLAINT!!

(THIS SCRIPT SHOULD BE USED WITH EITHER A QUICKY DOC OR THE ENTIRE DOC SCRIPT)

COSTUME: 1. A silk top hat
2. Tuxedo pants
3. A bright vest
4. Tuxedo coat or "tails"
5. Black rim spectacles
6. A holster and colt .45
7. Black boots (worn underneath pant leg)
8. White or solid color shirt
9. String or bow tie
10. Jack of diamonds playing card
11. Business card

SCENE: Doc wheels hearse up to Marshal's Office. He parks the hearse just outside the south door way. He then walks up onto the boardwalk on the south side of the Marshal Office, where the Marshal is either sitting or standing inside the office. Doc sticks his head into the office complaining to the Marshal that business has been lousy. Marshal proceeds outside to deal with Doc.

Doc: Marshal, I got a complaint with you

Marshal: What's that, Doc?

Doc: I said, I got a complaint to make.

Marshal: What's your complaint?

Doc: Business has been lousy. All day I've been sit'en back at the office with that sick pig and haven't heard one shot fired.

Marshal: Well, don't complain to me about it. Lance has been around here all day pickin' up your business while you been back at the office with that pig.

Doc: Well I made this here bet with Montana, see. I told him that I'd bet fifty (50) dollars that he couldn't gun ya down.

Marshal: WHAT! Now, that's goin a bit too far Doc.

Doc: Now wait a minute don't go gettin yourself a ll excited. I knows your the fastest between the both of ya. And anyhow I need the money. Beside business has been lousy.

OUTLAW FIRES SHOT OUTSIDE MARSHAL'S OFFICE

Doc: Business has just started ta' pickup.

(REGULAR HIGH NOON SCRIPT FOLLOWS)

HIGH NOON GUNFIGHT

(THIS GUNFIGHT SHOULD TAKE PLACE AT THE PEAK OF THE AFTERNOON. AT 2:00, WHEN THE SUN IS AT IT'S ZENITH AND CROWDS ARE LARGE.)

COSTUME: Outlaw should be attired as a slick gun-fighter. (i.e. arm bands, black or grey color of clothing, polished boots, fancy vest, bright scraf.)

(OUTLAW WALKS DOWN MAINSTREET TOWARD MARSHAL'S OFFICE. OUTLAW SHOULD GET CROWDS UP ON SIDEWALKS. ALSO, OUTLAW SHOULD HAVE PLENTY OF WALKING, MOVING AND FALLING ROOM.)

(OUTLAW YELLS)

OUTLAW: Marshal! (THEN FIRES SHOT. PUTS GUN BACK IN HOLSTER.)
Come on out of there you ugly belch!

OUTLAW: (PAUSE) Come on out before I come in after you.

(MARSHAL DOES NOT COME OUT OF HIS OFFICE UNTIL THE OUTLAW COMPLETES THE FOLLOWING LINE...)

OUTLAW: Come on outa there you cotton-pickin, finger-lickin' chicken plucker!

(MARSHAL STEPS OUT OF OFFICE ONTO OFFICE DOORSTEP...)

MARSHAL: Now, what do you want, Montana?

OUTLAW: Well Marshal, I'm fixin' to gun you down.

MARSHAL: Now I didn't come out here for a gunfight. Why don't you go down to the Silver Dollar Saloon, grab yourself a drink and cool off.

OUTLAW: Well, maybe you didn't come out here for a gunfight, tinstar. But I did -- so you best get ready for it!

MARSHAL: You know there's a law in this town that says varmints like you won't carry firearms. You'd better check that weapon with me, before someone gets seriously hurt!

OUTLAW: And if'n I don't? .

MARSHAL: Then you can head down to the train station, hop on the next train and get out of town.

OUTLAW: If I leave town, Marshal, I'll be wearin' that cheap tinstar.

MARSHAL: (MARSHAL STEPS OFF BOARDWALK AND WALKS ONE OR TWO STEPS TOWARD OUTLAW...)

Now, you're pushin' me, Montana. You're going to start something you can't quite finish.

OUTLAW: Well Marshal, what do you aim to do about it?

MARSHAL: Now Montana, I'm in a generous mood. You can either walk out of town or get carried out!

Now what's it goin' to be?

OUTLAW: That's mighty brave talk, Marshal maybe you should get a few deputies to back you up...

(OUTLAW THEN LOOKS AWAY FROM MARSHAL. TRYING TO LOOK TOUGH... POSSIBLY LOOKS AT CROWD.)

MARSHAL: Well how many do you think I need?

OUTLAW: (STILL LOOKING AT CROWD OR AWAY FROM MARSHAL.)

Oh, I'd say you'd need about a half dozen.

(MARSHAL DRAWS GUN AND TAKES A BEAD ON OUTLAW MARSHAL HOLDING GUN AT WAIST LEVEL...)

MARSHAL: Six! That's the right number!

OUTLAW: (OUTLAW LOOKS BACK TO FIND GUN POINTING AT HIM.)

Well I'm in no hurry.

MARSHAL: You're in more of a hurry than you think you are.

OUTLAW: Well, I've done some heavy thinkin'. And I figured I'd let you sit down here and worry some. Then I'd come back later with my gang and shoot you in the back--- Fair and square.

MARSHAL: Well that's mighty nice, Montana. But you're not coming back with or without your gang.

OUTLAW: We'll see about that!

MARSHAL: Now you listen boy, and you listen good. You either move your feet or move your hardware. But you move, friend, and you move NOW!

OUTLAW: I'll be back.

MARSHAL: Don't be...!

(OUTLAW TURNS AWAY FROM MARSHAL. WALKS 3 or 4 STEPS. DRAWS GUN. TURNS AND FIRES AT MARSHAL. MARSHAL WAITS FOR OUTLAW TO TURN AND FIRE BEFORE MARSHAL SHOOTS. MARSHAL CAN DRAW HIS GUN AS OUTLAW STARTS HIS TURN BEFORE SHOOTING. OUTLAW SHOULD GO DOWN AFTER MARSHAL SHOOTS HIM.--- AFTER SHOOTING, UNDERTAKER ACT CAN BE VARIED.)

QUICK CLOSING TO HIGH NOON GUNFIGHT

(THIS CLOSING CAN BE USED TOWARD THE END OF THE MARSHAL-OUTLAW DIALOG. THIS CLOSING COULD BE USED IN THE EVENT A "NEW" MARSHAL SHOULD FORGET THE HIGH NOON DIALOG.....OR IF ADDITIONAL COLOR AND FLAIR IS NEEDED TO JAZZ UP THE END OF THE HIGH NOON. THE HIGH NOON CAN BE FINISHED BY THE MARSHAL USING THE SAWED OFF SHOTGUN TO COOL DOWN THE OUTLAW....)

(NORMAL HIGH NOON IS THE SAME AND PROCEEDS UP TO THE FOLLOWING DIALOG:)

OUTLAW: Well, Marshal. What do you aim to do about it?

MARSHAL: Listen, Boy! It's a hot day and I ain't much for talkin'! I think it's about time.....
(LONG PAUSE....) You either move your feet or you move your six-gun hardware.....
(MARSHAL PULLS GUN FROM HIS HOLSTER OR MARSHAL LEVELS SAWED OFF SHOTGUN AT THE OUTLAW BEFORE HE TELLS OUTLAW TO MOVE HIS HARDWARE....)

OUTLAW: (GULPS.) Oh.... Well..... I guess I'll be back!

MARSHAL: Don't be!

(OUTLAW STARTS TO TURN TO WALK AWAY. OUTLAW DRAWS HIS GUN AS HE TURNS AND GUNFIRE COMMENCES. OUTLAW FALLS AND UNDERTAKER SCRIPT FOLLOWS.)

HIGH NOON SIDE-KICK GUNFIGHT

(This gunfight can be used to train a new gunfighter, where he can get used to being in front of the public without getting shot and falling on the street...It should be used with four (4) men...two outlaws, the marshal, and an undertaker.)

(Gunfight begins with two outlaws coming out of the Saloon, walking toward the Marshal's Office. The main outlaw, should be dressed in black and slick. The dummy outlaw could be dressed in cow-rancher clothes...even wearing train coveralls with a gun belt strapped over them. As both outlaws walk toward the Marshal's Office the main outlaw should be explaining to his side-kick all the things they are going to do to the marshal.)

RENO: "Okay, when the Marshal comes out of his office, we'll get him to go for his gun."

SIDEKICK: "Then what?"

RENO: "Then we gun him down."

(Both about to approach the Marshal's Office)

SIDEKICK: "What do I do?"

RENO: "You back me up."

(Reno fires his gun in the air to draw out the Marshal.)

RENO: "Marshal! Come on outta there you ugly belch!"

SIDEKICK: "Yeah!"

RENO: "Come on outta there before we come in after ya!"

SIDEKICK: "Yeah!"

RENO: "Come on out, you cotton-pickin, finger-lickin', chicken plucker!"

(Marshal steps out of office on to boardwalk.)

SIDEKICK: (Turns to Reno) "Hey, that's Marshal Westin, the fastest gun in the west. I ain't gonna gun him down. You didn't tell me we was goin' against him!"

RENO: "Wait a minute. I'll give you an extra 50 dollars if ya stay and help me."
(Reno gives sidekick a fake 50 dollar bill.)

SIDEKICK: "Hey, this is counterfeit money!"

RENO: "Quiet! The marshal don't know that!"

SIDEKICK: "Oh, okay!" (Reluctantly puts bill in his overalls)

MARSHAL: "Well, what do you want, Reno?"

RENO: "We're fixin' to gun ya down."

MARSHAL: (Talks to crowd) "Folks, looks like we're going to have a little trouble here, so everyone please step back.... Folks, (pointing to people in front of Last National Bank) please step up on to the boardwalk. You folks in back give us some more room, you're down wind and these boys don't use any deordant."

(While Marshal is giving instructions, sidekick moves up onto the boardwalk with the public.)

RENO: (Sees sidekick on boardwalk) "What are you doin'?"

SIDEKICK: "Well, the Marshal said to get up on the boardwalk."

RENO: "Get back here and back me up."

SIDEKICK: "Okay." (Then gets off boardwalk and runs over and covers behind Reno.)

RENO: "Now what in blazes are you doin'?"

SIDEKICK: "You said to back you up."

RENO: "Stand there." (Points to ground next to him.)

MARSHAL: "Reno, you sure picked a winner." (To sidekick) "Who are you?"

SIDEKICK: "I am the proud part owner of the Zukin, Weitzel, and Kittle Bar and Grill."

MARSHAL: "Which one are you?"

SIDEKICK: "I'm Bar and Grill."

RENO: "Listen Marshal, we're both here to gun you down."

MARSHAL: "Reno, I didn't come out here for a gunfight. Why don't you both go down to the Silver Dollar Saloon and grab yourself a drink and cool off."

SIDEKICK: "Good idea. Reno, the first round is on you, then the Marshal will buy a round, then you buy another round and.....

RENO: (Interrupts Sidekick) "Just forget it. Maybe you didn't come out here for a gunfight, Tinstar, but we did, so you best get ready for it!"

SIDEKICK: "Yeah!"

MARSHAL: "You know there's a law in this town that says varmints like you won't carry firearms. You'd better check those weapons with me before someone gets seriously hurt."

SIDEKICK: "Okzy." (Sidekick takes gun from his holster and starts walking toward the Marshal saying...) "Could you tighten the mainspring, polish the barrel and oil it? I'll pick it up in a week."

RENO: (To sidekick) "Get back here, dummy! And if we don't check our guns, Marshal?"

MARSHAL: "Then you can head down to the train station

hop the next train and get out of town."

SIDEKICK: (Turns to walk toward train station saying...)
"You get the tickets, Reno, I'll pack
and we'll catch the 3:15 freight for
Dodge City."

RENO: (Grabs sidekick by the coveralls as he
starts walking toward the train station...)
"If we leave town, Marshal, I'll be wearin'
that cheap tin star."

SIDEKICK: "Yeah"

MARSHAL: (To sidekick "You got all the good lines,
didn't you?"

SIDEKICK: "Yeah!"

MARSHAL: "Now you're pushin' me, Reno. You're
gonna start something you can't quite
finish."

RENO: "Well, Marshal, what do you aim to do
about it?"

MARSHAL: "Now Reno, I'm in a generous mood; you
can either walk out of town or get carried
out! Now what's it gonna be?"

RENO: "That's mighty brave talk, Marshal, maybe
you should get a few deputies to back
you up." (Reno and sidekick look away
from Marshal toward each other.)

MARSHAL: "How many do you think I need?"

RENO: (Still looking away from the Marshal)
"Oh, I'd say about a half a dozen."

MARSHAL: (Drawing his gun) "Six. That's the right
number!"

(Both outlaws look to find Marshal pointing
gun at them...Sidekick raises his hands in the
air...)

RENO: "Well, we're in no hurry."

MARSHAL: "You're in more of a hurry than you think you are."

RENO: "Well, we've done some heavy thinkin', and we figured we'd let you sit here and worry on it some. We'll come back later with the rest of our gang and shoot you in the back, fair and square."

SIDEKICK: "Hey we don't have a gang."

RENO: "Quiet. The Marshal doesn't know that."

MARSHAL: "That's mighty nice, Reno. But you're not comin' back with or without your gang."

RENO: "We'll see about that."

MARSHAL: "Now listen boys, and you listen good,..."
(Sidekick turns his ear toward the Marshal and cups his hand to his ear to hear better.) "You either move your feet or move your hardware, but you move and you move now."

(Sidekick immediately starts dancing a soft shoe)

RENO: "What do you think you're doin'?"

SIDEKICK: "Well, I'm-a-movin' my feet. I ain't about to move my hardware."

RENO: "Well Stop It!"

(Sidekick stops)

RENO: "Marshal, we'll be back!"

MARSHAL: "Don't be!"

(Both outlaws turn to walk away, Reno takes three steps turns and shoots at the Marshal. The shooting begins. Sidekick

stops dead in his tracks, still standing,
raises his hand in the air and yells...)

SIDEKICK: "Don't shoot, don't shoot! I give up!"

MARSHAL: (Approaches sidekick and says) "Get
out of town...Move." (Marshal fires
shot into air. Sidekick starts running
toward the saloon through the crowd.
He runs around to Shooting Gallery Entrance
and enters courtyard next to Shooting
Gallery. The undertaker act follows the
gunfight.)

CANDY STORE SCRIPT

Characters: Lance, Outlaw, Marshal

Outlaw is placed on Main Street. Lance takes the payroll to the Candy Store. He parks the hearse outside the door. Lance goes into the store and gives the payroll to the girl inside. When he comes out of the door, this is the cue for the outlaw to approach the Candy Store. The outlaw then gets the payroll from the Candy Store Hostess... Hostess should scream! Then outlaw runs out into the street, firing a shot in the air (just like General Store script).

Marshal is about 50 yards away from the Marshal's Office and the outlaw is going down Main Street toward the Saloon.

Marshal: "Hold it right there!!"

Outlaw: "Well, uh...howdy Marshal." (Suprised)

Marshal: "I have to place you under arrest."

Outlaw: "Arrest!?! For what?"

Marshal: "For robbing that payroll...THAT'S what!"

Outlaw: "Oh, this? It's my lunch."

Marshal: "Your lunch? It's a pretty expensive lunch, wouldn't you say?"

Outlaw: "Would you believe it's my laundry?"

Marshal: (Shakes his head no) "Now throw that payroll over here."

Outlaw throws the payroll over to the Marshal.

Depending on the size of crowd, the Outlaw may draw and shoot now, or if the crowd is large, the outlaw can say:

Outlaw: "Wouldn't you say it's a nice day,
Marshal?"

Marshal: "Nice day for WHAT?"

Outlaw: "Oh...for ceremonies."

Marshal: (Disgusted) "What type of ceremonies?"

Outlaw: "All types of ceremonies! Birthdays,
weddings, coming out parties...and
funerals."

Marshal: "Funerals?! Who's funeral did you have
in mind?"

Outlaw: "Yours!"

Shootout occurs and is followed by regular
Lance Undertaker Act.

CANDY STORE JERK-LINE

SCENE 1: Outlaw runs out of the Candy Store along sidewalk in front of storage lockers. Marshal fires a shot to stop the Outlaw behind the hitching post.

Marshal: "Held it right there, Montana!"

Outlaw: (With an innocent grin) "Well, howdy, Marshal!! Can I help you?"

Marshal: "Sure can. You're under arrest."

Outlaw: "Arrest?! For what?"

Marshal: "For robbing that there candy Store of that there payroll."

Outlaw: (Looks at empty hand) "What payroll? I ain't got no payroll."

Marshal: "The one in the other hand."

Outlaw: (Looks at it) "oh. Well, that still ain't no payroll. That's my lunch."

Marshal: "Mighty expensive lunch, isn't it?"

Outlaw: (Thinks) "Uh...would you believe it's my laundry?"

Marshal: (Shakes head) "You want to hand it over?"

Outlaw: "And what if I don't?"

Marshal: (Adjusts pistol with hand) "Want to find out?"

Outlaw: (Hesitates, but not much, then throws the money to the Marshal and turns to walk toward the train station)
"Well, Marshal, if that's all you need me for, I guess I'll be moseying along....."

Marshal: "Wait a minute, Montana, you're still under arrest."

Outlaw: "For what?"

Marshal: "For attempted candy store robbery."

Outlaw: "WHAT??? Attempted candy store robbery? I gave you the money!! What more do you want?"

Marshal: "For you to come to the Marshal's Office."

Outlaw: "Marshal, you can't arrest me today. It's too nice of a day!"

Outlaw: "Uh...ceremonies."

Marshal: "What kind of ceremonies?"

Outlaw: "ALL kinds of ceremonies! Like...uh...birthday parties."

Marshal: "Yeah..."

Outlaw: "Beach parties."

Marshal: "Yeah."

Outlaw: "...funerals..."

Marshal: "Funerals?? Whose funeral did you have in mind?"

Outlaw: "YOUNG MAN!"

Outlaw fires and fires. Marshal fires and hits Outlaw. Outlaw does jerk-line hit against the wall, flips over hitching post. OUTLAW: On two-man days, Outlaw does jerk-line and slides down.

For three-man days, Lance and Marshal carry outlaw to the center of Main Street. Regular Lance act follows.

Positioning of Marshal, Outlaw and Lance is very important. For greatest efficiency and maximum crowd control, Marshal should stand about six feet from the fence near the Arcade, the Outlaw behind the hitching post (Directly beneath "Warren P. Weitzel, Notary Public".) Lance should stand in front of the Candy Store, between the boardwalk and the planter.

From this position, the crowd can and should be kept back to Candy Store sidewalk behind the pillory. NO ONE SHOULD BE ALLOWED ON THE BOARDWALK WHERE THE OUTLAW STANDS.

**

JERK-LINE FALL

Man 1 stands approximately 2 feet from the wall. Man 2 stands some distance away, and fires pistol. Man 1 bounces against the wall (for best effect, take shot in the chest). It is best to hit the wall with shoulders and upper arms flat to absorb the shock. Care should be taken not to hit the spine first!!

During jump back to the wall. Feet should remain in basically the same position. After he hits the wall, Man 1 slides down or...

FLIP OVER RAIL

After bouncing off the wall, take one or two steps forward to rail. Lean forward to gain momentum and maintain balance. Catch rail at waist or lower, but no lower than $\frac{1}{2}$ of the way between hips and knees. Throw yourself forward and tuck the head. Land on shoulders and roll out, or land on back (flat) and lay there.

SURPRISE GUN GUNFIGHT

This is to be used with the Bank, General Store or Candy Store Robbery. The Outlaw needs two guns: one in his hand and the other hidden behind his back.

Outlaw runs out with the payroll in his hand, firing his gun in the air.

Marshal: Hold it right there!!

Outlaw Howdy, Marshal.

Marshal: Put that gun down.

Outlaw puts the gun down and Lance runs over to get it immediately.

Lance: I got him covered, Marshal!

Marshal: Montana, you're under arrest.

Outlaw: What for?

Marshal: For robbing that payroll.

Outlaw: What payroll? This is my lunch.

Marshal: Mighty expensive lunch ya got there.

Outlaw: Would you believe it's my laundry?

Marshal: Throw that payroll over here.

Outlaw throws the payroll, and then takes off his hat and holds it in front of him. He then sneaks the second gun out and hides it behind the hat. The Marshal can't see it, but the people can.

Marshal: You are under arrest for attempted robbery.

Outlaw: Attempted robbery! You can't hold me
for attempted robbery!

Marshal: Never mind, you're goin' to jail. Let's go.

Outlaw: I am NOT going to jail.

Marshal: Why not?

Outlaw: Well...because I have you covered, Marshal!

He fires at the Marshal through the hat, or, if there is
a shortage of hats, he can pull the hat away and then shoot.
The Marshal shoots him and the regular Lance act follows.

TWO MAN (NO UNDERTAKER) CANDY STORE

MARSHAL: Dress Regular

OUTLAW: Dressed in black

MARSHAL TAKES PAYROLL TO CANDY STORE. OUTLAW ROBS THE CANDY STORE.

MARSHAL: Stop! Put the gun in the holster.

OUTLAW: Oh! Howdy Marshal.

MARSHAL: Howdy!

OUTLAW: Looks like this is my lucky day.

MARSHAL: Why is that?

OUTLAW: Well, I got away with this here payroll.
Do you notice I'm wearin black?

MARSHAL: Yeah, So what!

OUTLAW: Well I'm going to a funeral.

MARSHAL: (Realizing the outlaw's intentions) Who's, yours?

OUTLAW: No, Yours!

REGULAR GUNFIGHT TAKES PLACE. AFTER THE OUTLAW IS GUNNED DOWN, THE MARSHAL TAKES OVER AND SAYS...

MARSHAL: Well folks, this is what it was like one hundred and fifty years ago. If this happened, we would feld him in the middle, stuff him in a gunny sack and chuck him in the river.

OUTLAW: (Stands up and says...) Wait a minute. You're not going to de that to me!

MARSHAL: Why not!

OUTLAW: Because I've got a gun.

MARSHAL: How high can you count?

OUTLAW: How high would you like me to count?

MARSHAL: To six. You shot 2 shots outside the Candy Store, 3 at me and one on the train. Six.

OUTLAW: No, I reloaded after the train robbery. So 2 shots in the air, 3 at you and see "BANG" (outlaw shoots gun in the air) One left.

MARSHAL LOOKS AT OUTLAW, OUTLAW DEJECTEDLY HANDS OVER EMPTY GUN TO MARSHAL AND RUNS OUT OF TOWN.

MARSHAL: Thanks folks, you've been a great audience, the next gun fight will be at _____ o'clock.

MAIN STREET WALK DOWN

Marshal

Outlaw

Same man:

Apprentice Undertaker (White shirt, vest, cap, string tie)

Bar Keep (White shirt, string tie, eye shades)

STARTS WITH OUTLAW IN SALOON, BUILDING UP HIS COURAGE.
DRINKING, USING LOUD, BIOSTERIOUS LANGUAGE. WHILE OUTLAW IS
MOUTHING OFF, BAR KEEP (UNDERTAKER DRESSED AS BAR KEEP)
TIP-TOES FROM BEHIND BAR TO DOOR. AS HE REACHES THE DOOR,
THE OUTLAW SEES HIM.

Outlaw: Hey, you!

Bar Keep: Who...me!

Outlaw: Yeah...you! Hold it right there! Where in blazes
do you think you're going?

Bar Keep: To warn the Marshal about you - that's where!

Outlaw: Oh, no, you ain't!!!

(DRAWS PISTOL BUT DOES NOT FIRE AS BARKEEP DUCKS THROUGH
DOOR ONTO STREET. OUTLAW HOLSTERS HIS PISTOL AND CONTINUES
BOASTING. BAR KEEP RUNS DOWN MAIN STREET TO THE MARSHAL'S
OFFICE.)

Bar Keep: Everybody get off the street. Thar's gonna be a
shoot out! Hellllp, Marshaaaalllll!!

(BAR KEEP REPEATS ABOVE ALL THE WAY TO THE MARSHAL'S
OFFICE. HOPEFULLY THIS WILL GET EVERYONE ON TO THE SIDEWALKS.
COULD TELL CERTAIN PERSONS TO MOVE OFF THE STREET. AS BAR KEEP
COMES TO THE STEPS OF THE MARSHAL'S OFFICE, MARSHAL
STEPS OUTSIDE.)

Bar Keep: Marshal - Marshaaaalll!

Marshal: All right, settle down...now what's wrong?

Bar Keep: It's terrible, Marshal! Reno's up at the Saloon, talking big about how he's a-gonna gun you down and what else he's gonna do afterward. An' he even drew on me!!!!

Marshal: Oh, is he now? Well, I guess I better go up there and find out what...put a burr under his blanket.

(BAR KEEP SHOULD NOW GO ONTO THE COURTYARD FOR THE HEARSE. WHILE IN THE COURTYARD, HE SHOULD CHANGE HIS APPEARANCE TO LOOK LIKE THE UNDERTAKER. I.E. GLASSES, HAT, ETC. THEN HE WILL HEAD FOR MAIN STREET WITH THE HEARSE FOR REGULAR UNDERTAKER ACT)

(AT THIS POINT, THE OUTLAW EXITS FROM THE SALOON ONTO MAIN STREET. THE MARSHAL WALKS DOWN MAIN STREET: BOTH BEGIN TO WALK TOWARD EACH OTHER. THIS SHOULD BE VERY SLOW, AND THE MARSHAL SHOULD KEEP THE STREET CLEAR. WHEN TEN OR FIFTEEN FEET APART:)

Marshal: That's far enough, Reno!

(BOTH STOP...BOTH DRAW GUNS. THE OUTLAW DIES AND NOW BEGINS REGULAR UNDERTAKER ACT.)

INDIAN ISLAND GUNFIGHT

CHARACTERS:

Marshal

Outlaw

Storekeeper--Dressed in pants, shirt and vest
accented by four-way apron, garters and a hat
or his hair parted in the middle, armed with
a shotgun.

STARTING POSITIONS:

Marshal--Near benches by archery range (approx,
10 feet from the first teepee)

Outlaw--Inside store--robs storekeeper, runs out
the door.

Storekeeper--Inside the store, follows outlaw
outside of store.

(From inside store)--Storekeeper yells "Help, help,
Marshal, I've been robbed."

Outlaw yells "Get out of my way" --runs down path,
fires first shot and stops 5 ft. from the fort
gate.

Storekeeper, with shotgun in hand, follows outlaw,
yelling, "Stop that man, I've been robbed." Then
runs under the staircase across from the Indian
Island store.

Marshal fires first warning shot from starting position,
yelling "Hold it right there. You've got no place
to go."

Outlaw backsteps to tree and fires 2nd shot through
tree. "Your not takin' me in, tinstar"

Marshal runs to gate, fires 2nd shot as outlaw runs
towards trading post, firing his 3rd shot. "Give
it up, Montana."

Outlaw ducks behind corner post of the trading store.
"You go to" fires 4th shot from corner.

Marshal fires 4th shot from left side of tree. "Hold
it."

Outlaw vaults over rail onto porch and fires 5th shot
from a ducking position behind the porch railing.

Marshal attempts to fire his gun and in doing so, clicks
his gun three times

Outlaw yell: "You're empty--I'm gonna enjoy this one"

Outlaw takes a bead on Marshal

Storekeeper yells from steps--"Hold it" fires shotgun
at Outlaw.

Outlaw falls back onto store wall, fires shot, flips over
porch rail onto dirt in front of trading post!

Marshal introduces characters:

We'll Folks, excuse us for the disturbance but you
know if we were back in the real old west, we'd leave
this varmit out here for the buzzards to get him. But
since we're just re-inacting an old gunfight, I'd like
to introduce our outlaw to you. He's that mean, nasty
Montana; Get up Montana and take a bow. And our Store-
keeper, Sam; take a bow, Sam. Well, that concludes our
episode here at the Fort, I might suggest that while
you're here you ought to show the kids the view from the
walk and take a look inside the Pacific Merchantile Store.

Thank you for being a great audience, our next
gunfight will be at _____ O'clock on _____ Street!"

BANK ROBBERY

STARTING POSITIONS: Outlaw comes down Main St. with powder keg.
Lance is cleaning the bank up with his broom.
Outlaw knocks on Bank door loudly.

OUTLAW: Open up!

LANCE: Hey, what ya doing?

OUTLAW: Why I'm trying to get into the bank.

LANCE: What do you want to get into the bank for?

OUTLAW: I gotta make a mighty big withdrawl.

LANCE: Well ya can't, today's (name of day), the bank's closed.

OUTLAW: But I gotta make this important withdrawl.

LANCE: I'll tell ya what ya do, you go around to the back door.

OUTLAW: There's a back door?

LANCE: Yeah, every bank's got a back door. It's right next
to the vault.

OUTLAW: Right next to the vault!

LANCE: Yeah, and I'll tell you something else, they're counting
the money today.

OUTLAW: Counting the money Huh? Well thanks alot. I'd best
be getting along.

LANCE: That's OK.

OUTLAW: (Outlaw now turns to walk around but remembers something.)
By the way, do you got a match?

LANCE: I think so, now where'd it go? Ah here you go.

OUTLAW: Thanks alot.

LANCE: Hey you want some tobacco to go with that match?

OUTLAW: No thanks, I don't smoke. It's hazardous to my health.
(Outlaw now runs behind gate into courtyard. He takes
and fires shotgun, then runs into street with gold bag.)

Meanwhile, after the outlaw leaves, Lance has some se-
cond thoughts.

LANCE: Match! No tobacco, gun, that sounds like trouble to me.
Everybody clear the streets, (ad lib to get street clear.)

Marshal then shoots running outlaw and regualr undertaker act
can be done.

Birthday Party Robbery #2

or

Front Street Shoot Out #2

(Gunfight can begin the same way as original birthday party robbery. Outlaw can either start from the courtyard or the bandit's hideout. The birthday hostess must be consulted whenever doing this gunfight, so that she may pre-warn both of her birthday parties for that hour.

This gunfight requires that the Undertaker have a gun; hence, a Doc act should follow this gunfight. Marshal and Outlaw have six blanks in guns.)

The fight begins with the Outlaw firing shot in courtyard (or bandit's hideout). Outlaw runs onto Front Street. Marshal is positioned near the photo board... Marshal fires a warning shot... Outlaw stops and Marshal stops. Both fire one shot at each other. Marshal then runs for cover behind contest barrel near the oak tree. At this point, both Outlaw and Marshal should have fired two shots. Outlaw and Marshal exchange three more shots at one another....both should space shots so each man fires a shot, one at a time...thus making for a slightly longer gunfight.

Between each shot from their hiding places, Marshal and Outlaw should exchange dialog...

Marshal: (Yells) Give it up, Utah...you've got no place to go...

Outlaw: (Yells back) You go to (and fires shot) On Outlaw's fifth shot, the Marshal yells in "fake" pain and hides behind the photo board. After Marshal falls back into hiding, the Outlaw slowly comes from his position and walks toward the photoboard...When the Outlaw is half-way to the photo board, the Outlaw yells:

Outlaw: I've shot the Marshal, I've shot the Marshal!!

Doc: (Who is in front of the shooting gallery, yells) You shot the Marshal!?!? You lousey, no-good varmit, you're gonna pay for that...

Doc starts shooting at the Outlaw. Outlaw turns and fires his last shot at Doc...Doc returns the fire and Outlaw falls.

After Doc and Outlaw start shooting, Marshal comes out from behind photo board. When the Outlaw falls, Doc goes and retrieves his hearse and wheels hearse around body... Marshal comes out to Outlaw's body...

Doc: (Sees Marshal; Doc parks hearse and says to Marshal) Marshal, thank the lucky stars you're okay. I thought that varmit hurt you!!

(Doc starts dustin' off Marshal with broom)

Marshal: Thanks for the extra gunfire, Doc. My gun jammed and I couldn't stop that varmit. Glad ya were around, Doc.

Doc: Any time, Marshal. Any time.

(Regular Doc-Undertaker script can procede from here.)

RAINY DAY GUN FIGHTS

Regular robbery will take place (General Store, Bank, etc.)
Outlaw runs out into street and fires a shot into the air.
The Marshal, hearing the shot, fires a warning shot.

MARSHAL: Hold it!

OUTLAW: Now wait a second, I got shot last hour, the hour
before that and the hour before that.

MARSHAL: So?

OUTLAW: Well I ain't going to get shot this time so I will
just be mosying along.

MARSHAL: First you got to give the payroll back (outlaws name).

OUTLAW: Wait a second, I worked hard to get it.

MARSHAL: Then I suggest you either hand it over to me or
move your hardware. Now!

OUTLAW: Well, alright, here.

MARSHAL: Now get out of town.

Marshal fires a shot into the air as outlaw runs out of town.
Payroll will go to the right person. For bank robbery payroll
will go to Marshal.

ENTIRE DOC PTOMAINE UNDERTAKER SCRIPT

COSTUME:

1. a silk top hat
2. tuxedo pants
3. a bright vest
4. a tuxedo coat or "tails"
5. black rim spectacles
6. a holster and colt .45 (if act requires these items)
7. black boots (pant legs should be worn over boots)
8. white shirt
9. string or bow tie
10. dust broom
11. doctor's bag (containing a jug of fresh water, meat cleaver, tongs and stethoscope)

(Doc arrives on scene, drives the hearse around outlaw frequently to keep crowds back and parks the wheelbarrow next to outlaw. While wheeling the hearse around, Doc should be yelling at the crowd to stand back.)

Doc: Well, howdy, Marshal - I happened to be passin' by when I heard shots. (HITS MARSHAL WITH BROOM). Bang, Bang! And I said to myself... self, that sounds like trouble. That sounds like a job for (JUMPS ONTO HEARSE) Doc Ptomaine!! Your friendly neighborhood undertaker, licensed mortician, certified veterinarian, city dog catcher, and (MARSHAL INTERRUPTS)

Marshal: And town big mouth! Now get down from there!

Doc: Right you are, Marshal!

Marshal: Now Doc, get him cleaned up!

Doc: Right Marshal! You know what our motto is...

Marshal: No, what's your motto?

Doc: You, gun'em down, we scrap'em up!

Marshal: Well, scrape him up and get him on the hearse!

Doc: First I've got to clean him up Marshal.
(TO OUTLAW) Put your hand up boy. (SWEEPS
HAND THEN AS IF READING A SCRIPT) HAAWK
PEUTOWEE, HAAWK PATOWEE.

Marshal: Wait a minute. HAAWK PATOWEE?

Outlaw: Yeah, thats what is says in the script.

Marshal: You keep out of this.
(TO DOC) He's clean enough let's scrape
him up.

Doc: But first I've got to check him over to see
what's wrong with him.

Marshal: It's a simple case of heart stoppage complicated
by lead poisoning.

Doc: Now you leave the old diagnosi to old Docti -
I didn't spend 6 weeks in medical school
for nothin'!

Marshal: Well get on with it!

Doc: Right you are, Marshal (TAKES STETHOSCOPE
FROM BAG AND WALKS OVER TO CHILD IN CROWD
AND PUTS STETHESCOPE ON CHILD'S HEAD)
Oh, this is terrible I don't hear a thing.

Marshal: Not him/her, the outlaw.

Doc: 'scuse me mam/sir (WHICH EVER IS WRONG)
(GOES TO OUTLAW AND PLACES STETHESCOPE ON
GROUND) HUMMMM don't hear nothin. (GIVES
ONE END TO OUTLAW) You hear anything down
there.

Outlaw: (YELLS INTO STETHOSCOPE) Nope!

Doc: This is serious, Marshal. We don't hear
anything.

Marshal: Well get him on the hearse.

Doc: (SCOPE STILL IN EARS) What say Marshal?

Marshal: Get that s'scope outa your ear!

Doc: (REMOVING SCOPE) Say - I couldn't hear you Marshal - I had a s'scope in my ear.

Marshal: I said get him on the hearse!

Doc: Yessir! Right you are, Marshal. But I'll need a volunteer. Now - who's gonna raise their hot, grubby little hand and help ol'Doc out. (GRABS BOY NOT RAISING HAND) I saw you raise your hand.... Now grab a holt of that there boot!

(AS CHILD GRABS FOR BOOT, OUTLAW MOVES FOOT -- AND DOC MOVES AWAY.)

Marshal: That's it, pardner, just get a hold of the boot there. (WHEN CHILD HAS BOOT.) OK, Doc, get over here 'n get hold of him.

Doc: (MOVES TO CHILD. GRABS CHILD BY SHOULDERS) I got'em, Marshal.

Marshal: Not him, Doc. The outlaw!

Doc: Oh, the poor deceased feller. (DOC PICKS UP OTHER BOOT.) (AS MARSHAL SITS OUTLAW UP, OUTLAW POINTS GUN IN DOC'S FACE.) Great Scott, Marshal -- he's armed! (DOC TRIES TO HIDE BEHIND KID)

Marshal: Put that gun up (OUTLAW PUTS GUN UP, BARREL POINTING AT MARSHAL) Not like that! (OUTLAW REVERSES GUN) (MARSHAL TAKES GUN) OK, Doc he's disarmed.

Doc: I was just protecting the boy here.

Marshal: Yeah, I can see that.

Doc: OK, let's get him on the hearse.

Marshal: OK son, when I count to three, I'll go this way and you go that way and we'll make a wish!

Outlaw: Hey, wait a minute.

Marshal: You keep out of this - (MARSHAL SLAPS OUTLAW'S HAND.)

Marshal: One, two, three lift!

(ALL MAKE MOANING SOUNDS AND LIFT OUTLAW ON HEARSE)

Doc: Hey, pard'ner, get that leg on the ambulance. We can't bury him in that condition. (KID WORKS LEGS)

Marshal: He's not cooperatin', Doc.

Doc: He's not? Looks like we're gonna have to operate. (DOC GRABS KID) Come here, Son, this won't hurt a bit. We'll just make an incision here and cut from...

Marshal: (INTERRUPTS DOC) Not him, the outlaw.

Doc: Oh, the fella layin' down.

Marshal: All right, folks, Doc is going to operate, so would everyone please remove their hats and have a little respect for the deceased. Get your hat off, Montana, haven't you got any respect?

(MARSHAL PUTS HAT ON OUTLAW'S FOOT, WHICH SHOULD BE STRAIGHT OUT)

Doc: Now then, I can't operate without some anesthetic.

Marshal: How's that, Doc?

Doc: A little anesthetic - pain killer - Doc Ptomaine's pain killer. Make it myself. (FOLLOWING TAKES PLACE WHILE DOC WALKS AROUND CROWD WITH MARSHAL FOLLOWING, TRYING TO STOP HIM) My friends, are you suffering from the symptoms of consumption, bullet holes, night sweats, pleurisy, palpitations or dyspepsia? Try Doc Ptomaine's Mexican Hair Tonic and Pain killer. Guaranteed to restore your vim, vigor and vitality. (DOC STOPS AND TURNS ON MARSHAL, SPITTING WORDS INTO HIS FACE) It makes peevish, peaked people plump and peppy. Yes, friends, all for the unheard of price of a buck twenty-nine a fifth and I just happen to have a few extra bottles here so if you folks will step right up and...

(WHILE WALKING AROUND CROWD, DOC SHOULD LOOK INTO EYES OF AS MANY GUESTS AS HE CAN. USE STRONG EYE CONTACT, AS THOUGH DOC WAS REALLY TRYING TO SELL HIS PRODUCT TO THE CROWD.)

Marshal: (INTERRUPTS DOC) Doc, no commercial announcements! Now, will you get on with it!

Doc: Right you are, Marshal (DOC POINTS UP IN SKY) Look, Marshal, the swallows are heading back to Capistrano.

(MARSHAL LOOKS IN SKY: DOC TAKES DRINK FROM HIS JUG)

Marshal: (MARSHAL LOOKS BACK TO CATCH DOC IN THE PROCESS OF DRINKING)

Doc!!! (DOC SPRAYS WATER ON MARSHAL) I thought that was for him!

Doc: Oh right. The fella layin' down (POURS JUG OVER OUTLAW) Now, then. Step one of the old operation - (PULLS OUT MEAT CLEAVER) We'll have to get his liver out!

Marshal: Hold it!! That's not a liver getter.....

Doc: It's stainless steel

Marshal: Doc!!

Doc: Okay, we'll have to take his tonsils out... (PULLS OUT TONGS)

Marshal: That's not a tonsil taker...

Doc: Right you are, Marshal. I have it!!!

Marshal: What do you have?

Doc: The latest scientific breakthrough in modern surgical stuff.

Marshal: What do they call it?

Doc: The sure-fire method! (PULLS OUT .45 FROM HIS HOLSTER AND SHOOTS INTO GROUND) Jumpin' Bull frogs and boot jacks. I think I got him.

(OUTLAW JUMPS -- THROWS HAT IN AIR -- DROPS
LEG OFF WHEELBARROW.)

Marshal: You sure did. (PICKS UP HAT.)
(TO OUTLAW) OK, boy get that leg up there.
Get it up there.

Doc: Sounds foolish to me, but he's the marshal
(RAISES LEG IN AIR, HOPPING AROUND AS IF
TO KEEP HIS BALANCE.)

Marshal: Not you, Doc. The outlaw. (TO OUTLAW)
Get your leg up, boy (OUTLAW SLOWLY RESPONDS)
Come on, doc, let's get him out of here.
You know, there's a law about leaving litter
in the street.

Doc: Right Marshal (GET HIS FLOWER AND SIGN)
Okay, boy, grab the sign. (OUTLAW TAKES
SIGN WITH MARSHAL'S HELP) Now take and
grab the flower.

Marshal: Grab the flower.

Doc: Grab the lilly, Billy.* (LAUGHS AT HIS OWN
JOKE - LOOKING AT CROWD.)

Marshal: Grab the flower.

Doc: Grab the mum, chum.* (SAME MILKING OF JOKE)

Marshal: Grab the flower, boy.

Doc: Grab the rose, bud! *

Marshal: (TWIRLS GUN)

Doc: Grab the flower, boy, I think the Marshal's
getting ornry.

Marshal: Grab the flower or so help me I'll leave
you out here with Doc and his corny jokes all
day!

*(Doc can use: Grab the stem, clem or daisy - lazy or
Grab the gardenia before I bean ya.)

FLOWER AD-LIBS FOR DOC PTOMAIN ACT

1. "GRAB THE HAZEL, NUT."
2. "GRAB THE BUTTER, CUP."
3. "TAKE THE CALLA LILY, BILLY."
4. "GRAB THE SPRUCE, BRUCE."
5. "HOCUS POCUS, GRAB THE CROCUS."
6. "GRAB THE BRAMBLE, BERRY."
7. "GRAB THE MARIGOLD, LIKE YOU'RE TOLD."
8. "GRAB THE POD, CLOD."
9. "GRAB THE SUMAC, JACK."
10. "GRAB THE WREATH, HEATH."
11. "DON'T STRAIN YOUR CRANIUM, GRAB THE GERANIUM."

Doc: Say, did you hear the one about... (OUTLAW GRABS FLOWER)

Marshal: He's smarter than I thought! Okay, Doc, get him out of here.

Doc: Okay it's off to boot hill. S'll right?

Outlaw: S'll right!!

Marshal: OK folks, watch out for Doc. He got his driver's license at the General Store.

(DOC DRIVES WHEELBARROW THROUGH CROWD.)

Marshal: (STANDS IN MIDDLE OF CROWD)
Thank you folks, you've been a great audience.
(IF ANOTHER GUNFIGHT WILL OCCUR THAT DAY,
ADD...) Our next performance will be
at _____ o'clock on _____ street.

QUICKIE DOC PTOMAINES ACT (STANLEY S. STILL)

COSTUME:

1. a silk top hat
2. tuxedo pants
3. a bright vest
4. tuxedo coat or "tails"
5. black rim spectacles
6. a holster and colt .45
7. black boots (worn underneath pant legs)
8. white shirt
9. string or bow tie
10. jack of diamonds playing card
11. business card

DOC: Well, howdy, Marshal - I happened to be passin' by when I heard shots. (HITS MARSHAL WITH BROOM). Bang, Bang! And I said to myself . . . Self, that sounds like trouble. That sounds like a job for (JUMPS ONTO HEARSE) Doc Ptomaine!! your friendly neighborhood undertaker, licensed mortician, certified veterinarian, city dog catcher, and (MARSHAL INTERRUPTS)

MARSHAL: And town big mouth! Now get down from there!

DOC: Right you are, Marshal.

MARSHAL: But I don't need a doctor, I need an undertaker.

DOC: Right Marshal, my card . . . (DOC HANDS MARSHAL A CARD AND STARTS TO WALK AWAY FROM MARSHAL)

MARSHAL: (READS CARD) The Jack of Diamonds . . .

DOC: (STOPS IN HIS TRACKS...) Whoops . . . wrong card! (HANDS MARSHAL ANOTHER CARD.)

MARSHAL: (READS NEW CARD) Stanley S. Still . . .

DOC: That's right Stanley S. Still. But you can call me Stan Still. Do you get it Marshal? (TALKS TO CROWD AND WALKS AROUND IN CIRCLES) My name was Stanley Still, I shortened it to Stan Still . . . Oh, never mind.

(OTHER NAMES CAN BE CHARLES E. WAGON WHICH IS SHORTENED TO CHUCK WAGON OR DANIEL R. DRUFF WHICH IS SHORTENED TO DAN DRUFF.)

MARSHAL: (YELLS) Would you stand still?

DOC: That's me! Now do you know what our motto is, Marshal?

MARSHAL: No, what is your motto?

DOC: You gun'em down and we scrap'em up.

MARSHAL: Well, scrape him up and get him on the ambulance.

DOC: Well first we'd better clean him up.

MARSHAL: Well, clean him up.

DOC: Right you are Marshal. (DOC STARTS SWEEPING OFF OUTLAW WHISTLING "CAMPTOWN RACES". MAKING WISE CRACKS ABOUT OUTLAW. . .)

MARSHAL: He's clean enough. Now put your hand down... (DOC PUTS HIS HAND ON GROUND...) Not you, Stanley, the outlaw! Now, where's his gun?

DOC: GUN!! A clean fellow like that wouldn't carry no gun!

MARSHAL: Well he wasn't shooting champagne corks at me. (MARSHAL POINTS TO OUTLAW HOLDING GUN.) Well what do you call that?

DOC: A finger?

MARSHAL: No! That! (STILL POINTING TO OUTLAW)

DOC: A hangnail?

MARSHAL: No, the gun.

DOC: Oh, the gun!

MARSHAL: Well, now can we get him on the ambulance?

DOC: Well we could... but we haven't discussed funeral arrangements. Now, for \$300 dollars we'll put this varmit in a beautiful silver coffin... we'll pull it down main street by 6 white horses, we'll take him up to boot hill and put up a marble headstone and throw in the dirt for nothin'!

MARSHAL: Well \$300 dollars is a lot of money. Since the county is paying for this funeral, do you have something a little cheaper?

DOC: Cheaper huh? Well for \$19.50 we'll put this varmit in a gunny sack, fold him in the middle and throw him in the river.

MARSHAL: Good, we'll take it, (OUTLAW SITS UP AND BEGINS TO ARGUE WITH DOC AND MARSHAL. PROTESTING THE INHUMANE TREATMENT, WHICH DOESN'T SEEM TO APPLY TO OUTLAW AS MARSHAL SAYS.) (MARSHAL FINALLY GETS UP TIGHT AND HOLLERS...)

MARSHAL: Knock it off!!!

DOC: What's that, Marshal?

MARSHAL: Knock if off I said!!!

DOC: Right you are, Marshal. (DOC SHOOTS .45 INTO GROUND)

(MARSHAL WALKS OVER TO DOC AND TAKES GUN FROM HIS HAND AND PUTS IT WITH FORCE INTO DOC'S HOLSTER.

MARSHAL: Now, would you get someone to help you put him on the ambulance?

DOC: Right Marshal. (DOC GRABS SMALL BOY...) Now son, grab a hold of that there boot.

MARSHAL: Come on, son, grab a hold of the boot. Now don't get nervous. Now Stanley, grab a hold of him.

DOC: Right you are Marshal.

(DOC GRABS THE LITTLE BOY.)

DOC: I've got him, Marshal.

MARSHAL: Not him, you idiot, the outlaw.

DOC: Oh, the one layin' down. (DOC GRABS THE OUTLAW UNDER THE ARMS, MARSHAL TAKES ONE LEG AND THE BOY TAKES THE OTHER LEG.)

MARSHAL: Okay son, when I count to three, you go that way and I'll go this way and we'll both make a wish. (OUTLAW SITS UP...)

OUTLAW: Now wait a minute...

MARSHAL: Oh, you keep out of this. Okay, one... two.. three, lift.

(ALL MAKE MOANING SOUNDS AND LIFT OUTLAW ONTO HEARSE.)

(OUTLAW FLOPS ONE LEG ONTO GROUND.)

DOC: Oh my back... my back. I hurt my back.

MARSHAL: Come on son, grab the leg and put it up there. Doc seems to have an acute case of lazy. (DOC STOPS AND LOOKS BACK AT MARSHAL ALL FISHY EYED.) (BOY WORKS LEGS AS OUTLAW FLOPS LEGS BACK AND FORTH OFF THE HEARSE. ONCE LEGS ARE ON THE HEARSE. OUTLAW'S STOMACH GOES UP AS BOY PULLS LEGS DOWN.)

MARSHAL: Wait, I have an idea. Here pard'ner, you sit up here and hold on real tight... Don't move. (MARSHAL SITS BOY ON OUTLAW'S STOMACH AND BOY HOLDS ON TO OUTLAW'S HAND. MARSHAL PULLS BOTH LEGS DOWN AND HORN GOES OFF. MARSHAL PUTS BOY DOWN BUT OUTLAW HOLDS ON AS THOUGH BOY HAD STICKY FINGERS. MARSHAL UNSTICKS BOY AND THEN MARSHAL GETS CAUGHT.)

MARSHAL: Don't just stand there Stanley, give me a hand.

DOC: Right you are, Marshal... (DOC STARTS TO CLAP AND CHEER LOUDLY.) Come on Folks, let's give the Marshal a real big hand. You're doin' a fine job, Marshal.

MARSHAL: Not that way, you dummy. Come over here and help me... (DOC COMES OVER AND ALL THREE GET CAUGHT... MARSHAL YELLS.)

MARSHAL: WOULD YOU CUT THAT OUT!

DOC: Just trying to help. (WALKS AWAY DISGUSTED... GETS FLOWER AND SIGN.)

MARSHAL: Well, get your flower and sign and let's get him out of here.

DOC: Anything you say, Marshal. Now, grab this here sign, varmit.

MARSHAL: Grab the sign, Montana. (OUTLAW TAKES SIGN.)

DOC: Now, grab this here flower.

MARSHAL: Grab the flower, son.

DOC: Grab the lilly, Billy.

MARSHAL: Grab the flower.

DOC: Grab the mum, chum.

MARSHAL: Grab the flower?

DOC: Grab the rose, Bud. Ha, ha, ha.... (MARSHAL TWIRLS GUN.)
Grab the flower, boy, I think the Marshal's gettin' ornry.

MARSHAL: Grab that flower or so help me I'll make you stay out here with Doc and his corny jokes all day!

DOC: Say, did you hear the one about the... (OUTLAW QUICKLY GRABS FLOWER.)

MARSHAL: He's smarter than I thought he was... Okay Doc, get him out of here.

DOC: Well, it's off to boot hill. S'll right? (LIFTS HAT OFF OUTLAW'S FACE.)

OUTLAW: S'll right.

MARSHAL: OK folks, watch out for Doc. He got his
driver's license at the General Store.

(DOC DRIVES WHEELBARROW THROUGH CROWD.)

MARSHAL: (STANDS IN MIDDLE OF CROWD)

Thank you folks, you've been a great audience.

(IF ANOTHER GUNFIGHT WILL OCCUR THAT DAY,
ADD...)

Our next performance will be at _____
o'clock on _____ street.

Additions to gunfight scripts..

Doc can tell these jokes to the Marshal before the Marshal asks him to get on the hearse:

Marshal: Say, how did Sam lose the fingers of his right hand?

Doc: He had them in his horse's mouth to see how many teeth the horse had.

Marshal: Then what happened?

Doc: The horse closed his mouth to see how many fingers Sam had!

Marshal: I'm sorry I asked. Now can we get this varmit out of here?

At the same time:

Marshal: Say, Doc, what's the best thing for hives?

Doc: Bees. Now let me get on with my diagnosis and quit bothering me.

Doc: (Right before he is to remove the Outlaw's liver)

I'll be perfectly frank and tell you that four out of five patients die under this operation. Is there anything I can do for you before I begin?

Outlaw: Yeah! (As he tries to get up and leave) You can point to the fastest way out of town!!

The Outlaw is walking down the street for a High Noon. He stops the doctor as he is coughing...

Outlaw: Doc, what ought a fellow do when he's got a bad chest cold?

Doc: (Not wanting to miss out on the chance of getting a new

patient) Such a man, my friend, ought to consult a good physician.

Outlaw: Thanks, Doc. That's just what I'll do.

Doc: As he has already diagnosed the patient) With the poor lungs you have, you can hardly expect to live more than six months. But your heart is pretty good, and it ought to keep you going for several more years.

Outlaw stands up right before the liver removal...

Outlaw: Tell me truly, Doc. What are my chances of recovery?

Doc: Oh, about 100%. Statistics show that only nine out of ten patients succumb from your illness, and since nine of my patients have already died from it, you're the tenth!!

Outlaw: (Worried) Doc, are you sure I'll pull through?

I've heard cases where the doctor made a wrong diagnosis and treated some one for a bad liver, when they died of a bullet wound.

Doc: Nonsense. When I treat some one for a bad liver, they die of a bad liver!

Outlaw: (As he lies on the hearse) Doc, I want you to tell me the truth. Am I going to get well?

Doc: Why, of course, if it costs you every cent you have!

Marshal: (Upset) Doc, Lance worries me. His mind seems to be wandering.

Doc: Don't worry, Marshal. I know Lance and he can't
go far.

QUICKIE DOC SUPPLEMENT

"DRUMMIN' UP BUSINESS"

POSITIONING OF CHARACTERS:

OUTLAW: Robs bank, Gen. Store, Etc.

MARSHAL & DOC: Positioned opposite each other
to get the outlaw in a cross
fire.

After the outlaw robs bank or general Store he will run
out to make his get away, finding himself between the
marshal and doc.

The outlaw fires at the marshal, who after he fires a
warning shot returns the outlaws fire. Then doc makes sure
he's going to get some business by shooting the outlaw in
the back.

Blowing off the muzzle of his gun doc wheels up the
hearse as the marshal controls the crowd.

Marshal: WELL, THANKS FOR YOUR HELP!

Doc: OH, IT WAS NOTHING I WAS JUST DRUMMIN' UP BUSINESS!

Marshal: BY THE WAY, WHAT BRINGS YOU TO THIS NECK OF THE
WOODS?

Doc: I HEARD THERE MIGHT BE TROUBLE AND WHEN THERES TROUBLE
THAT CALLS FOR THE ONE AND ONLY ONE ... DOC PTOMACHINE!!
(jumps up on the hearse)
YOUR FRIENDLY NEIGHBORHOOD MORTICIAN, CERTIFIED
VETERNARIAN, LOCAL CARDSHARK, BONDED PAWNBROKER,
BOUNTY HUNTER, CITY DOG CATCHER AND.....

Marshal: TOWN BLABBER MOUTH!! NOW GET DOWN FROM THERE.
(pause) WELL ALL I ASKED FOR WAS AN UNDERTAKER.

Doc: WELL HERES MY CARD!
(hands Marshal jack of diamonds)

Marshal: THE JACK OF DIAMONDS?

Doc: I NEEDED THAT CARD ABOUT A HALF HOUR AGO DOWN AT THE
SALOON. BOY YOU SURE CAN'T FIND 'EM WHEN YOU NEED
'EM.
HERE'S MY BUSINESS CARD!!

Marshal: DANIEL DRUFF --FRIENDLY NEIGHBORHOOD MORITCIAN,
CERTIFIED VETERNA^DIAN, BONDED PAWNBROKER...

Doc: YA BUT YOU CAN CALL ME DANDRUFF, GET IT!! TOOK
DANIEL DRUFF AND SHORTENED IT TO DANDRUFF...
OH NEVER MIND... WELL, YOU KNOW WHAT OUR MOTTO
IS....

Marshal: NO, WHAT IS YOUR MOTTO?

Doc: YOU GUN^OEN DOWN AND WE SCRAP ^OEM UP.

Marshal: WELL, SCRAPE HIM UP AND GET HIM ON THE AMBULANCE.

Doc: WELL FIRST WE^DL BETTER CLEAN HIM UP.

Marshal: WELL CLEAN HIM UP.

Doc: RIGHT YOU ARE MARSHAL. (doc starts sweeping off
outlaw, outlaw whistling "Camptown Races". Making
wise cracks about the outlaw...)

Marshal: HE'S CLEAN ENOUGH. NOW PUT YOUR HAND DOWN....
(Doc puts his hand on ground....) NOT YOU, THE
OUTLAW!! NOW, WHAT ABOUT HIS GUN?

Doc: GUN!!! IS THAT WHAT IT WAS? I THOUGHT HE WAS SHOOT-
ING HIS MOUTH OFF!!

Marshal: NO IT WAS A GUN JUST LIKE THE ONE YOU GOT.

Doc: OH!!

Marshal: WELL, NOW CAN WE GET HIM ON THE AMBULANCE?

Doc: WE COULD BUT WE HAVEN^T TALKED ABOUT FUNERAL
ARRANGEMENTS

Marshal: FUNERAL ARRANGEMENTS, FOR HIM?

Doc: RIGHT! NOW FOR \$300. I^OLL PUT THIS VARMIT IN A
SILVER LINED CASKET. PUT HIM IN MY BRAND NEW BLACK
AND IVORY HEARSE DRAWN BY SIX WHITE HORSES... COUNT^OEM
SIX (Doc holds up 6 fingers) WE^OLL PULL HIM FROM
THAT END OF MAIN ST. TO THAT END (Doc points) TAKE
HIM UP TO BOOTHILL. PLANT^OEM IN ONE OF MY CHOICE
VIEW LOTS. PUT UP A MARBLE HEADSTONE AND GUESS WHAT
I^OLL DO FOR NOTH^OIN? I SAID FOR NOTHING.

Marshal: YOUR GOING TO DO SOMETHING FOR NOTHING?

Doc: (Turning away from the marshal) THAT'S RIGHT,
I'LL THROW IN THE DIRT FOR NOTHIN.

Marshal: WELL, SINCE THE COUNTY IS PAYING FOR IT.

Doc: (mocking the marshal) THE COUNTY IS PAYING FOR IT!!

Marshal: YOU GOT SOMETHING A MIGHT CHEAPER.

Doc: CHEAPER, AH, WELL FOR \$19.50, I'LL TAKE THIS VARMIT
FOLD'EM IN THE MIDDLE, PUT HIM IN A GUNNY SACK AND
CHUCK'EM IN THE RIVER.

Outlaw: NOW WAIT A MINUTE, I DON'T FOOOLD IN THE MIDDLE.

Marshal: YOUR GOING TO FOOOLD IN THE MIDDLE (fires shot)

Outlaw: (throws hat in air and touches feet to ground
over his head)

Marshal: SEE I TOLD YOU YOU WOULD FOLD IN THE MIDDLE.

Marshal: NOW, WOULD YOU GET SOMEONE TO HELP YOU PUT HIM
ON THE AMBULANCE?

Doc: RIGHT MARSHAL. (doc grabs small boy...) NOW SON,
GRAB A HOLD OF THAT THERE BOOT.

Marshal: COME ON, SON, GRAB A HOLD OF THE BOOT. NOW
DON'T GET NERVOUS. NOW DANDRUFF, GRAB A HOLD OF
HIM.

Doc: RIGHT. (Doc grabs the little boy.)

Doc: I'VE GOT HIM, MARSHAL.

Marshal: NOT HIM, YOU IDIOT, THE OUTLAW.

Doc: OH, THE ONE LAYIN' DOWN. (doc grabs the outlaw
under the arms, marshal takes one leg and the boy
takes the other leg.)

Marshal: OKAY SON, WHEN I COUNT TO THREE, YOU GO THAT WAY
AND I'LL GO THIS WAY AND WE'LL BOTH MAKE A WISH.
(outlaw sits up....)

Outlaw: NOW WAIT A MINUTE....

Marshal: OH, YOU KEEP OUT OF THIS. OKAY, ONE...TWO...
THREE, LIFT.

(all make moaning sounds and lift outlaw onto hearse.)
(outlaw flops one leg onto ground.)

Doc: OH MY BACK....MY BACK. I HURT MY BACK.

Marshal: COME ON SON, GRAB THE LEG AND PUT IT UP THERE.
DOC SEEMS TO HAVE AN ACUTE CASE OF LAZY. (doc stops and looks back at marshal all fishy eyed. Boy works legs as outlaw flops legs back and forth off the hearse. Once legs are on the hearse. Outlaw's stomach goes up as boy pulls legs down.)

Marshal: WAIT, I HAVE AN IDEA. HERE PARD'NER, YOU SIT UP HERE AND HOLD ON REAL TIGHT... DON'T MOVE.
(marshal sits boy on outlaw's stomach and boy holds on to outlaw's hand. Marshal pulls both legs down and horn goes off. Marshal puts boy down but outlaw holds on as though boy had sticky fingers. Marshal unsticks boy and then marshal gets caught.)

Marshal: DON'T JUST STAND THERE DANDRUFF, GIVE ME A HAND.

Doc: RIGHT YOU ARE, MARSHAL.....(doc starts to clap and cheer loudly.) COME ON FOLKS, LET'S GIVE THE MARSHAL A REAL BIG HAND. YOU'RE DOIN' A FINE JOB, MARSHAL..

Marshal: NOT THAT WAY, YOU DUMMY. COME OVER HERE AND HELP ME.... (doc comes over and all three get caught... marshal yells.)

Marshal: WOULD YOU CUT THAT OUT!!!!

Doc: JUST TRYING TO HELP. (walks away disgusted... gets flower and sign.)

Marshal: WELL, GET YOUR FLOWER AND SIGN AND LET'S GET HIM OUT OF HERE.

Doc: ANYTHING YOU SAY, MARSHAL. NOW, GRAB THIS HERE SIGN, VARMIT.

Marshal: GRAB THE SIGN, MONTANA. (outlaw takes sign.)

Doc: NOW, GRAB THIS HERE FLOWER.

Marshal: GRAB THE FLOWER, SON.

Doc: GRAB THE LILY, BILLY.

Marshal: GRAB THE FLOWER.

Doc: GRAB THE MUM, CHUM.

Marshal: GRAB THE FLOWER!

Doc: GRAB THE ROSE, BUD. HA, HA, HA...
(Marshal twirls gun.)
GRAB THE FLOWER, BOY, I THINK THE MARSHAL'S GETTIN'
ORNRY.

Marshal: GRAB THAT FLOWER OR SO HELP ME I'LL MAKE YOU STAY
OUT HERE WITH DOC AND HIS CORNY JOKES ALL DAY!

Doc: SAY, DID YOU HEAR THE ONE ABOUT THE...(outlaw quickly
grabs flower.)

Marshal: HE'S SMARTER THAN I THOUGHT HE WAS.... OKAY DOC,
GET HIM OUT OF HERE.

Doc: WELL, MARSHAL HOW 'BOUT IF I TAKE HIM UP TO BOOTHILL.

Marshal: DOC WHY DON'T YOU DO THAT!?

Marshal: OK FOLKS, WATCH OUT FOR DOC. HE GOT HIS DRIVER'S
LICENSE AT THE GENERAL STORE.

(Doc drives wheelbarrow through crowd.)

Marshal: (Stands in middle of crowd)
THANK YOU FOLKS, YOU'VE BEEN A GREAT AUDIENCE.

(if another gunfight will occur that day, add....)

OUR NEXT PERFORMANCE WILL BE AT _____ O'CLOCK
ON _____ STREET.

ENERGY CRISIS AD LIBS

1. Doc, laying on the hearse, starts snoring loudly during the high noon gunfight, and interrupts the Marshal and Outlaw.

Marshal: "Doc!! What are you doing?"

Doc: (Wakes up) "Oh, just conserving energy."

Regular high noon gunfight continues.

2. Regular high noon: When Marshal shoots the Outlaw, the Outlaw delays in falling, suprising the Marshal.

Marshal: "Doc! What's wrong with these bullets you sold me?"

Doc: "Why, it's these new energy-conserving bullets-they only go 50 miles per hour!"

ANOTHER OF THE NEVER-ENDING DOC PTOMAINÉ AD-LIBS

DOC: (DOC IS SINGING OUT-LOUD, "CAMPTOWN RACES"
OR ANY OTHER SUCH PERIOD SONG AND IN THE MIDDLE
OF THE SONG AND RETORTS.....)

Ya know, Marshal, it sure is unbelievable!

MARSHAL: What is so unbelievable, Doc?

DOC: (TALKING ABOUT HIMSELF. DOC, AS HE IS TALKING
TAKES A DEEP BREATH AND EXTENDS HIMSELF TO HIS
FULL HEIGHT.)

How so much talent can be packed into one body!

OUTLAW: (SITS UP) Are you talking about me, again?

MARSHAL: Would you two clowns just cool it !!

(GUNFIGHT CONTINUES.)

Doc Ptomaine Ad-libs

Doc: (To Outlaw) Hey, ya got any dollars on ya?

Outlaw: Nope.

Doc: Yeah....and ya haven't got any sense, either...
yuk...yuk...

TWO MAN DUMMY SIDEKICK GUNFIGHT

(FEATURING "RHODE ISLAND...")

This gunfight should be performed on Nevada Street, but it could be performed on Main Street in front of the Marshal's Office. "Rhode Island" is dressed as a hick farmer with eye glasses, overalls, a gun belt with two holsters, but one gun. Rhode Island comes out of the saloon (or Candy Store if act is performed on Main Street). Rhode Island faces away from the Marshal... Rhode Island fires a shot in the air... to call our the Marshal. The Marshal should be standing out in plain sight.

RHODE ISLAND: Marshal! I'm here to gun you down. Come out and take it like a man....

MARSHAL: Hey, Rhode Island... I'm over here.

RHODE ISLAND: (Turns around). Well, how did you get over there...? Well, never mind. I'm here to gun you down.

MARSHAL: Now why do you want to try something like that for...? I thought you were happy down on your farm?

RHODE ISLAND: Well... I was... but we had a flash drought... and now all my crops are under water...

MARSHAL: Well what has that got to do with me?

RHODE ISLAND: Well... Chisum, the Outlaw said he'd pay me fifty Robert E. Lee Confederate dollars to gun you down.

MARSHAL: Now, Rhode Island, you couldn't hit the broad side of a barn. Do you remember what happened the last time you tried to shoot it out with me? You shot yourself in the toe!

RHODE ISLAND: Yeah, I know. But my toe's healed and besides I've been doing some target practicing.

MARSHAL: Target practicing?

RHODE ISLAND: Yeah. Do you know the old Hayes mansion out by the badlands?

MARSHAL: Well, what about it?

RHODE ISLAND: Well, I went out to the mansion... I got about three feet away... I drew my gun... then I picked up my gun... And I fired

and I hit that old mansion three times.
(Rhode Island holds up two fingers).

MARSHAL: Three times, huh? Out of how many shots?

RHODE ISLAND: Eighteen!

MARSHAL: Is that good?

RHODE ISLAND: It is for me!

MARSHAL: So that makes you qualified to shoot it out with me?

RHODE ISLAND: Yep.

MARSHAL: Well, if you're so determined, make your play any time you're ready.

RHODE ISLAND: Okay, Marshal... (Rhode Island reaches for his gun with his right hand. Gun isn't there. He looks around and finds the gun in his other holster).

MARSHAL: Where's your other gun?

RHODE ISLAND: I could only afford one gun, but I got two holsters! (Rhode Island takes gun from left holster and puts it in right holster. Then he draws gun from right holster. Rhode Island sticks his gun arm straight out and fires a shot at the Marshal. The Marshal does not draw or fire. After firing one shot, Rhode Island's arm starts swaying from side to side from nervousness. Rhode Island steadies his right arm with his left arm, and both arms sway back and forth. Rhode Island then fires his next shot).

RHODE ISLAND: Marshal, are you hit?

MARSHAL: Nope. Maybe you should come a little closer. (Rhode Island steps forward and fires two more shots at the Marshal).

MARSHAL: Try it from a different angle. (Rhode Island moves a few feet to his right or left and fires his last shots at the Marshal).

RHODE ISLAND: Did I get ya, Marshal?

MARSHAL: What do you think?

RHODE ISLAND: It must be the wind.

MARSHAL: Must be. Now if you're through, why don't you get out of town before you hurt yourself.
(Marshal draws his gun and fires into the air. Rhode Island starts to run out of town, then stops).

RHODE ISLAND: Hey, where can I go to. My farm's flooded!

MARSHAL: How about out to the Hayes mansion to get some more target practicing.

RHODE ISLAND: Yeah. (Marshal fires another shot in the air. Rhode Island runs out).

MARSHAL: Sorry about the disturbance, folks. The next gunfight will be at _____ 0'clock on _____ street.

JUDGE GILLIS T. VERDICT SCRIPT

The judge is dressed as follows:

Black dress Outlaw hat
Tuxedo pants
Black vest
Tuxedo coat or "tails"
Glasses
Holster and Colt .45
Dress boots
White shirt
Ascot tie

The judge carries a jug, folding chair and a sign. The sign reads "Judge G. T. Verdict Presiding."

The script begins after the Outlaw has fallen in a gunfight. It is probably better to use this script after a robbery (such as the Bank, General Store, or Candy Store robberies) than after other types of gunfights (such as the Walk-down or the High Noon). Immediately after the Outlaw has fallen, the Marshal walks to the Outlaw's body.

MARSHAL: Sorry about the disturbance folks. You know, if this had been a real gunfight in the Old West of about a hundred years ago, I'd take this varmit out into the bad lands and let him lay for the vultures. (Marshal can also suggest folding the Outlaw in a gunny sack and tossing it in a river, etc.).

OUTLAW: Hey, wait a minute! You can't do that to me.

MARSHAL: Why not?

OUTLAW: Because I get shot every hour on the hour...

MARSHAL: Yeah.

OUTLAW: ...and I have yet to get a fair trial.

MARSHAL: Well boy, you sure picked a bad time to complain, because the Circuit Judge is in town today.

JUDGE: (Enters from Saloon, Cantina, etc. He fires a shot into the air. Judge sets up chair in front of hat stand or Cantina). Here ye, here ye, this court is now in session. I, Judge Gillis T. Verdict presiding.

MARSHAL: Gillis T. Verdict!!??

JUDGE: YEAH, but you can call me Gill T. Verdict. Get it....???? My name is Gillis T. and I shortened it to....

MARSHAL: "Guilty Verdict," it figures. I'll just call you, "Your Honor."

JUDGE: Suit yourself. What's he done today?

MARSHAL: Larceny, bribery, libel, mayhem, fraud, kidnapping, assault with a deadly weapon, deviating from the script, and playing Bumper Tag on the Duster Turnpike.

JUDGE: Congratulations, Cimmarron. You got through a whole day without committing manslaughter.

OUTLAW: I overslept.

JUDGE: Call your witness.

OUTLAW: I call myself.

JUDGE: Take the witness chair, please!!!

(Outlaw picks up the folding chair and starts to walk off).

MARSHAL: What in blazes are you doing???

OUTLAW: He said to take the chair!!

JUDGE: I MEANT, sit down. (Outlaw sits). How do you plead?

OUTLAW: Judge, I plead.... (Speak slowly)

JUDGE: Say my name when you address me. (Speak rapidly)

OUTLAW: Judge Gill T..... (Speak Slowly)

JUDGE: I agree...GUILTY! (Speak rapidly)

OUTLAW: If you forget my jail sentence, I'll slip you fifty dollars.

JUDGE: GREAT GALLOWES!!! Do my ears deceive me? Do I hear the mention of a pay-off? Do I hear someone trying to BRIBE me?

OUTLAW: Yeah.

JUDGE: In that case, do I hear seventy-five?

OUTLAW: Here. (Hands money to judge).

JUDGE: Marshal, throw him out of town!!!

MARSHAL: You heard him, MOVE!!! (Fires last shot. Outlaw leaves. Judge picks up props and starts to leave).

MARSHAL: Where are you going?

JUDGE: To sell Cimmarron some more ammo!! (Judge leaves).

MARSHAL: Oh well, thank you folks....You've been a great audience. Our next performance will be at _____
O'clock on _____ street.

BIRTHDAY PARTY ROBBERY (OR FRONT STREET SHOOT-OUT)

THIS GUNFIGHT STARTS WITH THE MARSHAL WALKING DOWN NEVADA STREET PAST THE ANTIQUE AUTOS, TOWARD THE PHOTOBOARD.

THE UNDERTAKER IS POSITIONED IN FRONT OF THE SHOOTING GALLERY, WITH HIS HEARSE.

THE OUTLAW CAN EITHER ROB THE BANDIT'S HIDEOUT OR RUN OUT FROM THE COURTYARD, DOWN THE BIRTHDAY PARTY PATHWAY, ONTO FRONT STREET. NO MATTER WHERE THE OUTLAW APPEARS FROM, HE SHOULD BE CARRYING A GOLD BAG.

IF THE OUTLAW COMES FROM THE COURTYARD, HE WOULD FIRE A WARNING SHOT IN THE COURTYARD, THEN RUN DOWN TO BIRTHDAY PATH TO FRONT STREET. IF HE ROBBS THE BIRTHDAY AREA, THEN HE WOULD FIRE HIS WARNING SHOT IN THE BANDIT'S HIDEOUT, IF THE AREA WAS UNOCCUPIED. IT IS BEST TO ROB BANDIT'S HIDEOUT WHEN THERE IS NO PARTY GOING ON.

THE OUTLAW CAN ROB BANDIT'S HIDEOUT ONLY IF THE BIRTHDAY HOSTESS HAS ASKED THE BIRTHDAY CHILD'S MOTHER OR FATHER FOR PERMISSION TO ROB THE AREA WITH THE CHILDREN STILL IN THE AREA. IF THE OUTLAW IS TO ROB THE AREA, WITH CHILDREN IN THE AREA, THE BIRTHDAY HOSTESS WOULD TAKE THE GOLD BAG INTO THE AREA, PRIOR TO THE START OF THE GUNFIGHT TIME. THE HOSTESS COULD LEAVE THE GOLD BAG WITH ONE OF THE CHILDREN.

ALWAYS BE SURE THE BIRTHDAY HOSTESS HAS PRE-WARNED BOTH OF HER PARTIES BEFORE ANY FORM OF THIS GUNFIGHT TAKES PLACE, WHETHER THE OUTLAW STARTS FROM THE COURTYARD OR NOT. WE DON'T WANT ANY SURPRISED CHILDREN OR SPILLED BIRTHDAY CAKE OR DRINKS.

THERE ARE THREE WAYS THIS GUNFIGHT CAN START:

- 1) OUTLAW FIRES A WARNING SHOT IN THE COURTYARD AND RUNS DOWN THE BIRTHDAY PATHWAY TO FRONT STREET
- 2) THE OUTLAW FIRES A SHOT IN THE BANDIT'S HIDEOUT WITH NO (ZERO) BIRTHDAY PARTIES TAKING PLACE THAT HOUR... THEN THE OUTLAW RUNS OUT TO FRONT STREET.
- 3) THE OUTLAW ROBBS THE BANDIT'S HIDEOUT WITH A PARTY IN PROGRESS, WITH PARENT'S PERMISSION.... BUT THE OUTLAW FIRES HIS SHOT OUTSIDE OF THE BANDIT'S HIDEOUT; NOT INSIDE THE HIDEOUT.

AFTER THE OUTLAW RUNS ONTO FRONT STREET, THE MARSHAL FIRES A WARNING SHOT.... THE MARSHAL SHOULD NOW BE AT THE ANTIQUE AUTO CORNER OF THE PHOTOBOARD. THE OUTLAW STOPS AND FIRES AT THE MARSHAL. THE MARSHAL RETURNS THE GUNFIRE. THE OUTLAW TAKES COVER BEHIND THE BIG OAK TREE STUMP...(DEAD OAK TREE) NEAR THE ICE CREAM GAZEBO...

THIS IS THE OAK TREE ACROSS FROM BANDIT'S HIDEOUT.
THE MARSHAL TAKES COVER AT THE AUTO SIDE EDGE
OF THE PHOTOBOARD.

THE MARSHAL YELLS: "GIVE IT UP, UTAH. YOU'VE GOT
NO PLACE TO GO...."

THE OUTLAW YELLS: "YOU GO TO...." AND THE LAST WORD IS
NOT YELLED, BUT THE OUTLAW FIRES A SHOT IN PLACE OF THE
LAST WORD.

THE MARSHAL FIRES ANOTHER SHOT, STEPPING OUT SLIGHTLY
AWAY FROM THE PHOTOBOARD. WHEN THE MARSHAL EXPOSES HIM-
SELF FROM BEHIND THE PHOTOBOARD, THE OUTLAW FIRES A SHOT.
ON THIS SHOT, THE MARSHAL "GETS HIT" AND FALLS TO THE GROUND.
(IF THE MARSHAL DOES NOT WANT TO GET DIRTY ON THE GROUND,
HE CAN SLOWLY SLUMP BEHIND THE PHOTOBOARD (HIDING)
OUT OF SIGHT.)

THE OUTLAW SEES HE'S "GUNNED THE MARSHAL," SO HE RUNS OUT
FROM BEHIND HIS PROTECTION OF THE OAK TREE AND YELLS:

"I'VE GUNNED THE MARSHAL;
I'VE GUNNED THE MARSHAL!"

LITTLE DOES THE OUTLAW KNOW, BUT THE MARSHAL WAS ONLY
"PLAYING POSSUM." WHEN THE OUTLAW COMES OUT FROM HIDING,
THE MARSHAL GETS UP (AFTER THE OUTLAW HAS YELLED ABOUT
GUNNING MARSHAL.) THE MARSHAL COMES OUT FROM BEHIND THE
PHOTOBOARD (OR GETS OFF GROUND) AND YELLS:

"YOU DIDN'T GET ME, THIS TIME, UTAH!"

THE OUTLAW IS SURPRISED.... A SECOND EXCHANGE OF GUNFIRE
STARTS AND THE OUTLAW IS GUNNED DOWN. (BOTH MARSHAL AND
OUTLAW SHOULD BE SURE THEY COUNT THEIR SHOTS DURING THIS
FIGHT, SO THEY DO NOT RUN OUT.)

ANY UNDERTAKER ACT CAN FOLLOW THIS GUNFIGHT. THE MARSHAL
SHOULD BE SURE HE COLLECTS THE GOLD BAG FROM THE OUTLAW
DURING THE UNDERTAKER ACT. ON THIS GUNFIGHT, BOTH GUNFIGHTERS
MIGHT NEED TO HAVE SIX ROUNDS IN THEIR GUNS.

TRAIN CONDUCTOR UNDERTAKER SCRIPT

(TRAIN CONDUCTOR SHOULD BE DRESSED IN DARK PANTS, WHITE SHIRT, DARK VEST, BOW-TIE AND LONG COAT. IF LONG COAT IS NOT WORN, ARM GARTERS SHOULD BE WORN. CONDUCTOR'S HAT SHOULD BE WORN.... IF CONDUCTOR'S HAT IS NOT AVAILABLE, THEN BRAKEMAN'S CAP WOULD BE SATISFACTORY. THE CONDUCTOR ENTERS, PUSHING THE HEARSE, AFTER THE GUNFIGHT.)

CONDUCTOR: Make way... Make way for the railroad!
(CONDUCTOR PARKS THE HEARSE NEXT TO THE OUTLAW'S BODY.)

MARSHAL: Howdy! Who are you? Never seen you around these parts before.

CONDUCTOR: Probably not, Marshal. I just got in on the overnight freight from Winnemucca... Folks call me Tommy Train! (OR FREDDY FREIGHT, OR CHARLIE CABOOSE OR CALVIN COALCAR OR RANDY RAIL.) Yep.... Tommy Train, the head conductor on the Frontier Village-Denver and Rio Grande Railroad.

MARSHAL: Well, what are you doin' here, Tommy and where's Doc Ptomain?

CONDUCTOR: Well, I got a telegram from Doctor Ptomain saying that our railway line was supposed to ship the carcass of a galoot by the name of Tucson (USE OUTLAW'S NAME) back to Tombstone for buryin'....

MARSHAL: I don't understand why Doc wants Tucson shipped out of town.....

CONDUCTOR: Well, Doctor Ptomain said his own Boot Hill was full-up...!

MARSHAL: If that's the case, let's get him picked up.

CONDUCTOR: Okay. We'll just clean him up first. We can't ship him off in that condition.
(THE CONDUCTOR SWEEPS OFF THE OUTLAW AND THEN INSPECTS HIS WORK....)
There, Marshal....
He looks just fine!

MARSHAL: Well, I'll take your word for that!
Now, where's his gun?

CONDUCTOR: Oh, yes.... His gun! (CONDUCTOR HUNTS AROUND IN A VERY BUSINESS-LIKE MANNER....)
Here it is, Marshal. (CONDUCTOR HANDS GUN TOWARD THE MARSHAL.)

MARSHAL: Just take the gun and bury it with him, Tommy.

CONDUCTOR: Can't do that, Marshal. It's not on the Bill of Lading...

MARSHAL: Okay.... Leave it with me. (MARSHAL TAKES THE GUN.) Well, now, Tommy, let's package him up in a pine box and get him out of here.

CONDUCTOR: Before we box him up, Marshal, I'll have to collect the prepaid freight charges.....
Let's see..... (CONDUCTOR STARTS TO MEASURE THE OUTLAW.)
He's about six foot one and about one hundred and eighty pounds, minus the boots....
Hummmm.....
That'll run about thirty-three fifty, Marshal.

MARSHAL: Sorry, Tommy, but the county is payin' for this funeral... And the county budget doesn't allow for unexpected freight charges.

CONDUCTOR: Well, Doc Ptomaine didn't wire the money for the freight.....

MARSHAL: Maybe Tucson has some money on him....

CONDUCTOR: (NOT THINKING THAT THE MARSHAL MEANT FOR THE CONDUCTOR TO CHECK THE OUTLAW'S VEST, THE CONDUCTOR ASKES OUTLAW ABOUT MONEY. CONDUCTOR LIFTS OUTLAW'S HAT.)

Say, Boy..... Have you got thirty-three fifty on ya?

OUTLAW: (SITS UP AND ANSWERS THE CONDUCTOR.)
I ain't payin' no thirty-three fifty to be shipped off in no freight car....

CONDUCTOR: (THINKING THAT HE MIGHT MAKE A FIRST CLASS TICKET SALE, THE CONDUCTOR ASKES....)
Well, if ya'd like ta go first class,
I can give you a seat on the aisle in the front coach for just one "C" ticket!

OUTLAW: (SEARCHES THROUGH HIS POCKETS AND COMES UP WITH ONE DOG-EARED GREEN ADULT P.O.P. TICKET.)
Will a P.O.P. ticket work?

CONDUCTOR: (TO OUTLAW) Sorry!
(TURNS TO MARSHAL) Well, Marshal.... It looks bad.... No one has thirty-three fifty or a "C" ticket... I guess we'll have to tie him to the back of the caboose, warm up old engine number nine and drag him all the way to Tombstone.

OUTLAW: (SITS UP AGAIN...) Hey, wait a minute! I don't wanna be dragged all the way to Tombstone!

CONDUCTOR: Well, what do you want?

OUTLAW: Could you drop me off at Las Vegas?

CONDUCTOR: It'll still cost you full-fare!

OUTLAW: Full-fare?

CONDUCTOR: Well, it's a gamble at half-fare!
So take it or leave it!!

OUTLAW: I'll take it!

MARSHAL: Knock it off! (MARSHAL FIRES SHOT IN THE AIR...
THE OUTLAW KICKS AND THROWS HAT UP.)
Now, Tommy, could we get him up on the hearse?

CONDUCTOR: How do we do that?

MARSHAL: Let's ask for a volunteer.

CONDUCTOR: (FINDS A VOLUNTEER.)
Okay, grab a hold of that there boot.
(CONDUCTOR POSITIONS KID BY BOOT. CONDUCTOR GRABS OUTLAW. MARSHAL GRABS OUTLAWS OTHER LEG.)

MARSHAL: Okay... On the count of three, we all lift.
One.... Two.... Three.... Lift.
(OUTLAW GETS PUT UP ON HEARSE. LEG BIT WITH STOMACH UP AND DOWN IS OPTIONAL. AFTER ALL LEG ACTION IS COMPLETED, MARSHAL SAYS....)
Thanks, Pardner for being a big help...
(MARSHAL GUIDES VOLUNTEER BACK TO HIS PLACE IN THE AUDIENCE....)
Well now, Tommy, let's give him the flower and sign and get him out of town.

CONDUCTOR: Okay... Tucson, grab the sign.

OUTLAW: (KEEPS GRABBING FOR THE SIGN, BUT KEEPS MISSING SIGN WITH HIS HAND. HAT IS OVER HIS FACE.)

MARSHAL: (WHILE OUTLAW IS TRYING TO GRAB FOR THE SIGN.)
What are you waiting for, Tucson?

OUTLAW: I can't see from under this hat....

MARSHAL: Well, let's see if we can do something about that!
(MARSHAL TAKES OUTLAW'S HAT OFF AND HOLDS IT
UP TOWARD THE SUN.... MARSHAL TRIES TO LOOK
THROUGH OUTLAW'S HAT AND SEES NO LIGHT COMING
THROUGH IT. MARSHAL TAKES OUT HIS GUN...
STILL HOLDING HAT UP, SHOOTS A HOLE THROUGH HAT.
MARSHAL LOOKS THROUGH HAT AFTER SHOOTING HOLE
IN IT.)
That's better! (OUTLAW SHOULD USE OLD EMPLOYEE'S
HAT FOR THIS GUNFIGHT.)

OUTLAW: Hey, that's my best Stetson!

CONDUCTOR: (CORRECTS OUTLAW.) Was your best Stetson!

MARSHAL: (PUTS OUTLAW'S HAT BACK ON HIS FACE...)
Now, grab the sign.... and no more excuses!
(OUTLAW GRABS THE SIGN.)
Now, grab the flower....

CONDUCTOR: Yeah.... Grab the bow-ket, Chet!
Yuk, yuk.... (LAUGHS AT HIS JOKE.)

MARSHAL: Grab the flower, Tucson, or I'll put ventilation
bullet holes in your best shirt.....

(PAUSE....OUTLAW STILL DOES NOT GRAB THE FLOWER.
MARSHAL THEN ADDS NEXT LINE....)

.....with you in it!

(OUTLAW QUICKLY GRABS THE FLOWER.)
Okay, Tommy.... Wheel him out of here.

CONDUCTOR: (LIFTS OUTLAW'S HAT...)
Well, it's off to Shoe Mountain!

OUTLAW: Shoe Mountain???????

MARSHAL: Boot Hill, you dummy!
(MARSHAL TO AUDIENCE.) Okay folks, watch out for
Tommy.... He got his driver's license from a dog
catcher.... (CONDUCTOR DRIVES OFF.)
Thank you folks, for bein' a good audience.
Don't miss Tumbleweed on the streets in
fifteen minutes.

END OF GUNFIGHT SCRIPT.

CHOCTAW CHARLIE, INDIAN SCOUT, GUNFIGHT

(THE CHARACTER, CHOCTAW CHARLIE, IS DRESSED IN LEATHER CLOTHES, CIVIL WAR GARB OR INDIAN TYPE HATBANDS AND INDIAN WAR CLOTHING. THE OUTLAW IN THIS GUNFIGHT CAN BE DRESSED IN NORMAL SLICK GUNFIGHTER BLACK CLOTHING. THERE IS NO MARSHAL OR UNDERTAKER IN THIS GUNFIGHT.

THIS GUNFIGHT CAN BE PERFORMED IN FRONT OF THE TRADING POST, ON INDIAN ISLAND; IN FRONT OF THE SILVER DOLLAR SALOON FRONT PORCH OR IN FRONT OF THE MARSHAL'S OFFICE.

THIS GUNFIGHT BEGINS WITH THE OUTLAW STANDING IN FRONT OF THE SALOON, OR MARSHAL'S OFFICE OR THE INDIAN TRADING POST. THE ACT BEGINS WITH THE OUTLAW FIRING A SHOT IN THE AIR AND CALLING OUT THE MARSHAL.

AS A SIDE NOTE.... IF NECESSARY, TO GIVE CHOCTAW CHARLIE THE INDIAN SCOUT FEELING, HE CAN BE WEARING A COONSKIN CAP, IF NO OTHER CIVIL WAR HATS OR CAVALRY HATS ARE AVAILABLE. THIS COONSKIN CAP SHOULD ONLY BE WORN AS A LAST CHOICE.)

OUTLAW: (FIRES A SHOT IN THE AIR AND CALLS TO THE MARSHAL, AS THOUGH THE MARSHAL COULD HEAR EVERY WORD FROM ANY PLACE IN THE VILLAGE.)

Marshal! Come out and get me.... I'm carrying a gun and I'm not going to give it up. I don't care about your lousy "no-gun" rule, Tin-star. If you want my gun, you're gonna have to take it off me!

CHARLIE: (CHOCTAW CHARLIE COMES OUT OF THE MARSHAL'S OFFICE, SALOON OR TRADING POST.... DEPENDING UPON THE LOCATION OF THE GUNFIGHT. CHARLIE HAS A REVOLVER IN HIS HOLSTER AND IS CARRYING A WINCHESTER RIFLE. THE WINCHESTER SHOULD BE LOADED WITH ONE "FIVE-IN-ONE" BLANK, ALREADY CHAMBERED, BUT THE RIFLE IS NOT COCKED. WHEN THE RIFLE IS READY TO BE FIRED, CHARLIE ONLY HAS TO COCK THE HAMMER AND PULL THE TRIGGER. THIS WILL MAKE FOR A SMOOTH GUNFIGHT AND THE RIFLE WILL NOT HAVE TO BE COCKED BY HANDLING THE LEVER ACTION.)

Hey, what's all the noise about out here?

OUTLAW: Well, if it isn't old Choctaw Charlie.... Official U.S. Cavalry Indian Scout! What are you doin' comin' out here.....? I'm lookin' for that Tin-star Marshal.

CHARLIE: You're out of luck, Concho. The Marshal ain't in town. He took a prisoner to trial over to the county seat.

OUTLAW: Well, that's just fine... 'Cuz it looks like I've got the run of this whole town.

CHARLIE: Not today, Concho. The Marshal deputized me so I could watch things for him! So you'd best sweep that burr from under your saddle and just simmer down.

OUTLAW: You may be a deputy for an afternoon, Choctaw, but I've got myself free reign in this town and I'm gonna hang around and gun me down a marshal as soon as he rides in!

CHARLIE: I'm the law in this town, until the Marshal gets back, so you're gonna have to surrender that gun to me....

OUTLAW: Ha...Ha..... (OUTLAW LAUGHS VERY BOLDLY.)
Charlie... You're an indian scout, not a lawman. You may be good at tradin' blankets and beads... But in no way can you take away this man's six-gun!

CHARLIE: (CHARLIE TAKES THE WINCHESTER WITH ONE HAND AND HOLDS IT WITH THE TRIGGER AT WAIST LEVEL AND THE BARREL POINTING INTO THE AIR....
CHARLIE FIRES ONE LOUD SHOT INTO THE AIR FROM THE RIFLE.)

You'd better sober up, Concho! Like it or not, I'm not gonna allow any funny business from you or anyone else....

(CHOCTAW SWITCHES THE WINCHESTER TO HIS OTHER HAND AND HOLDS IT WITH HIS "NON-GUN HAND" LOOSELY AT HIS SIDE....)

OUTLAW: Well, if you're gonna take over the law of this town, Choctaw, you're gonna have to take me on... 'Cuz I'm in the gunnin' mood and I don't care if it's you or the Marshal!

CHARLIE: If that's the way you want it, Concho, you'd better get ready!

(BOTH ACTORS NOW STEP AROUND AND BACK UP SO THEY ARE FACING EACH OTHER IN SHOWDOWN STYLE.... THEY MUST BE SURE THE CROWD IS BACK. CHOCTAW CHARLIE HAS THE WINCHESTER IN ONE HAND AND HIS GUN HAND POSED OVER HIS REVOLVER. CONCHO HAS HIS GUN HAND READY FOR ACTION.)

OUTLAW: Any time, Charlie!

(BOTH PAUSE..... THEN BOTH MEN DRAW AND FIRE THREE OR FOUR SHOTS EACH. THE GUNFIRE STOPS..... NO ONE FALLS: NO ONE SPEAKS. SILENCE.)

CHARLIE: (BREAKS SILENCE.)

Are you hit?

OUTLAW: (FEELS HIMSELF FOR BULLET HOLES.)

Nope! (OUTLAW QUESTIONS CHARLIE.)
Are you?

CHARLIE: (CHARLIE CHECKS HIMSELF FOR WOUNDS.)

No!

OUTLAW: What happened?

CHARLIE: I don't know.

OUTLAW: Do you want to try it again?

CHARLIE: No..... Let's not press our luck!

OUTLAW: What do you say we do?

CHARLIE: Well..... You go to the saloon and grab a drink and steady your nerves..... And I'll go over to the gunsmith's and check out my revolver.

OUTLAW: Yeah..... And if the Marshal comes back, I'll shoot it out with him next hour.....

CHARLIE: You do that, Concho.

OUTLAW: Well, I'll see you around, Charlie.

CHARLIE: Yeah... Don't take any wooden nickels, Concho!

(OUTLAW WALKS OFF... CHARLIE STAYS AROUND TO TAKE HIS EMPTY CASING FROM HIS WINCHESTER AND THEN HEADS INTO THE SALOON, MARSHAL'S OFFICE OR TRADING POST TO BROWSE AROUND BEFORE HE HEADS BACK TO THE COURTYARD TO UNLOAD.
END OF ACT.)

SHERLOCK E. W. HOUSE, PRIVATE EYE, UNDERTAKER

(UNDERTAKER COMES OUT WEARING SHERLOCK HOLMES CAP, CARRYING A MAGNIFYING GLASS, WEARING A VEST, A COAT AND A BOW-TIE... SHERLOCK PUSHES HEARSE AROUND BODY OF OUTLAW.)

MARSHAL: Well, here's a new one. Who are you?

SHERLOCK: (HANDS MARSHAL A BUSINESS CARD.)

House! Sherlock E. W. House... Private eye (LOOKS AT MARSHAL'S EYE CLOSE-UP THROUGH HIS MAGNIFYING GLASS....) and detective extraordinaire!

MARSHAL: House? I thought it was Holmes? Sherlock Holmes.....

SHERLOCK: Oh, no, Marshal..... It's House! Sherlock House.... Remember, a house is not a holmes!

MARSHAL: (LOOKS CAREFULLY AT THE BUSINESS CARD.)

Tell me, Sherlock... What's the E. W. in the middle of your name stand for....?

SHERLOCK: Elementary Watson!

MARSHAL: That's it?

SHERLOCK: Elementary.....

MARSHAL: (INTERRUPTS....)

Never mind!

SHERLOCK: If you say so.....

MARSHAL: I say so... I also say... Where's Doc?

SHERLOCK: Oh, yes... The good doctor.... He's trying to cure a case of peripheral vision on Len Johnson's lead coach horse...

MARSHAL: How's Doc plan to cure it....?

SHERLOCK: Blinders, Marshal.... Horse blinders!

MARSHAL: Boy, I sure walked into that one.... I should have known. Well, Sherlock, can we get this varmit cleaned up?

SHERLOCK: First, I'd better find out who committed this outrageous act.....
(SHERLOCK POINTS TO OUTLAW ON THE GROUND.)

OUTLAW: (SITS UP) You're the one with outrageous acting!
(OUTLAW POINTS AT SHERLOCK.)

SHERLOCK: Down boy! (SHERLOCK PUTS HIS FOOT ON OUTLAW'S CHEST AND SLOWLY PUSHES OUTLAW BACK TO RECLINING POSITION.)

MARSHAL: It was a pure case of self defense, Sherlock!

SHERLOCK: Do you have any proof?

MARSHAL: (MARSHAL STICKS HIS UNCOCKED GUN ONTO SHERLOCK'S NOSE, WHICH IS ABOUT THE MARSHAL'S WAIST LEVEL SINCE SHERLOCK IS BENT DOWN LOOKING AT THE OUTLAW'S BODY WITH HIS MAGNIFYING GLASS.)

.45 caliber proof!

SHERLOCK: Yep.... (SHERLOCK GULPS AT THE GUN IN HIS NOSE.)
A simple case of self defense, alright!

MARSHAL: Now, could we get him cleaned up?

SHERLOCK: Wait, Marshal. Were there any witnesses?

MARSHAL: Sure.... Just ask any body....!

SHERLOCK: (LOOKS AT OUTLAW'S BODY WITH HIS MAGNIFYING GLASS....)

Here's an anybody. (SHERLOCK TAKES OUTLAW'S HAT OFF HIS FACE AND ASKES OUTLAW.)

Did you see anything?

OUTLAW: Nope! I closed my eyes when the shooting started.

SHERLOCK: You're no help.... (PUTS OUTLAW'S HAT BACK ON HIS FACE.)
Well, Marshal. Just have to take your word for it.

MARSHAL: Glad you see it my way... Now clean him up.

SHERLOCK: Oh... If you insist! (SHERLOCK SWEEPS OFF OUTLAW.)

MARSHAL: Okay... He's clean. Now, where's his gun?

SHERLOCK: A gun! Ah...Ha....! Socooo, Now you admit that it was a simple case of self defense!

MARSHAL: I said that already.

SHERLOCK: (NOW REALIZING THAT HE HAS SAID SOMETHING STUPID.)

Just testing your story, Marshal.

(SHERLOCK SEARCHES OUTLAW'S BODY WITH HIS MAGNIFYING GLASS AND FINDS GUN.)

Here we go.... Your alibi, Marshal.
Your opponent's weapon....

MARSHAL: (TAKES GUN.) Thanks.... Now, let's get him out of here.

SHERLOCK: First, I'd better ask a few questions. Now... Where were you on the night of the fifteenth?

MARSHAL: What does that have to do with the price of fish in Alaska?

SHERLOCK: Good question, Marshal.

MARSHAL: Let's get on with this script before we lose an audience.... Now, let's get him on the ambulance.

SHERLOCK: We can't do that... We haven't dusted for prints, yet.

OUTLAW: (SITS UP.) Hey... You can't do that to me!

SHERLOCK: Why not?

OUTLAW: 'Cüz I can't print!

SHERLOCK: You probably can't even write or spell, either, but that won't stop me.....

MARSHAL: (INTERRUPTS....) Knock it off!
(MARSHAL FIRES HIS GUN. THE OUTLAW KICKS AND THROWS HIS HAT IN THE AIR.)

Now can we put him on the hearse?

SHERLOCK: Okay, Marshal. (SHERLOCK PUTS HIS MAGNIFYING GLASS IN HIS HIP POCKET. SHERLOCK AND THE MARSHAL GRAB THE OUTLAW AND PUT HIM ON THE HEARSE ON THE SAME OLD COUNT OF THREE. NO KID VOLUNTEER IS USED IN THIS ACT.)

MARSHAL: Okay, Sherlock.... Let's give him the flower and sign....

SHERLOCK: Could we substitute a cloak and dagger?

OUTLAW: (SITS UP.) How about a block and tackle?

(OTHER OUTLAW AD-LIBS: SOUP AND SANDWICH,
RACK AND PINION
RHYME OR REASON)

MARSHAL: Just get the flower and sign.
(SHERLOCK GIVE THE OUTLAW THE SIGN....
...DON'T THINK DIRTY, IT'S NOT THAT KIND OF
SIGN....)

Grab the sign, Concho.

SHERLOCK: Grab the tell-tale sign, varmit.

OUTLAW: (SITS UP.) Ya know, this is sure a ho-hum act...

MARSHAL: It isn't so bad when we have a decent outlaw!

SHERLOCK: (TO OUTLAW) That'll teach you to interrupt!
(OUTLAW GRABS THE SIGN.)

MARSHAL: Now, grab the flower, Concho.

SHERLOCK: Don't move from your station, just grab the
carnation.... yuk, yuk.... (SHERLOCK TRIES TO
GET THE CROWD TO LAUGH.
THE CROWD WILL NOT
LAUGH UNLESS JOE OR
WARREN ARE WATCHING.)

MARSHAL: Grab the flower, Boy, before we have to listen
to every old flower joke that Sherlock knows....
(OUTLAW GRABS THE FLOWER QUICKLY.)

SHERLOCK: Boy, that was quick!

MARSHAL: Okay... Take him away.

SHERLOCK: (TO OUTLAW) Where to....?

OUTLAW: Down to the stagecoach to horse around!

MARSHAL: Get out! (SHERLOCK WHEELS OUTLAW OFF.)
(MARSHAL TO AUDIENCE.) Thanks for watchin', Folks.
The next forgettable gunfight will be at _____
O'clock on _____ Street. Please don't
miss it. It'll be quite different! Thank you!

GENERAL STORE ROBBERY

(LANCE IS PUSHING HEARSE DOWN MAIN STREET WITH GOLD BAG ON THE HEARSE. THE OUTLAW IS LEANING UP AGAINST LAST POLE OF SALOON PORCH NEAR MARSHAL'S OFFICE. IF THE SHOOT OUT WILL OCCUR ON MAIN STREET, MARSHAL SHOULD BE POSITIONED IN FRONT OF THE HAT STAND OR IN FRONT OF THE CANTINA. IF THE SHOOT OUT WILL OCCUR ON NEVADA STREET, THEN THE MARSHAL SHOULD BE POSITIONED IN FRONT OF THE NEVADA STREET RESTROOMS.)

LANCE: (PUSHING HEARSE DOWN MAIN STREET.)

Payroll.... Payroll for the General Store!
Clear the way.... Payroll, payroll for the
General Store.

OUTLAW: (SEES LANCE AND STEPS OFF BOARDWALK AND WALKS UP TO LANCE. OUTLAW STOPS LANCE NEAR THE OLD INDIAN ON MAIN STREET.)

Say.... Hold up, there. What's all the yellin' about?

LANCE: Why I got the week's payroll for the General Store. Everybody else knows.....

OUTLAW: Say, how much ya got there?

LANCE: Can't tell ya! It's a secret.

OUTLAW: Secret, huh? Well, you can tell me, I can keep a secret! (OUTLAW PULLS HIS GUN AND STICKS IT IN LANCE'S GUT, BUT DOES NOT COCK IT.) Besides, I've got a honest face! (OUTLAW SMILES AND HOLDS HIS FACE UP, CHEST OUT, STOMACH IN.)

LANCE: Well, okay, but ya gotta promise not to tell.

OUTLAW: Cross my heart! (OUTLAW MAKES A CROSS ACROSS HIS STOMACH AND NODS HIS HEAD.)

LANCE: (LANCE HOLDS HIS HAND TO THE SIDE OF HIS MOUTH AS THOUGH HE WERE GOING TO TELL A SECRET.)

Thirteen dollars and eleventeen cents!

OUTLAW: (YELLS LOUDLY.) Thirteen dollars and eleventeen cents! Holy cow!

LANCE: (SCREAMS BACK AT OUTLAW.) What'd ya tell for....?
Now everybody knows!

OUTLAW: Oh, sorry..... But hey, don't you carry a gun?

LANCE: Nope! I shot myself in the foot once!

OUTLAW: Hummmmm..... Well, seein's how I've got a gun,
maybe I'd better protect ya!

LANCE: Why?

OUTLAW: Outlaws! Outlaws, you dummy! Why there are outlaws
all over everywhere!

LANCE: Everywhere?

OUTLAW: Yeah! There are outlaws all over.....
(OUTLAW STARTS POINTING OUT PLACES WHERE
"OUTLAWS" COULD HIDE.)
There could be outlaws on tops of buildin's....

LANCE: On tops of buildings?

OUTLAW: Behind bushes.....!

LANCE: Behind bushes?

OUTLAW: Underneath your feet!

LANCE: (JUMPS UP.) Under my feet!

OUTLAW: Yeah.... Danger is lurking all over! But since
I'm here.... (OUTLAW DRAWS HIS GUN AGAIN.)
I'll protect you, so just park your ol' machine
here and I'll go on in with ya!

LANCE: Oh.... Okay! (LANCE PARKS HEARSE IN FRONT OF
FRONT DOOR, NEAR TRAIN CROSSING.)

(BOTH OUTLAW AND LANCE GO INSIDE GENERAL STORE
AND LANCE PUTS MONEY BAG UP ON COUNTER.)

Here's your payroll, Ma'm!

OUTLAW: Hey! I didn't get paid for my Brink's Protection
Service.... (OUTLAW GRABS MONEY BAG AND RUNS OUT
FRONT DOOR....)

LANCE: Hey! Come back! I need a receipt....!

(GIRLS IN THE GENERAL STORE SCREAM... LANCE
FOLLOWS OUTLAW AND STARTS YELLING "ROBBERY, ROBBERY".
OUTLAW RUNS TOWARD THE PROPER STREET TO GET SHOT BY
THE PROPER MARSHAL. GUNFIGHT FOLLOWED BY UNDERTAKER
ACT....)

SALOON ROBBERY-HOSTAGE GUNFIGHT

(THIS GUNFIGHT RQUIRES A HOSTAGE.... WHO SHOULD BE AN ENTERTAINMENT MAN DRESSED LIKE A FOOD EMPLOYEE. THIS GUNFIGHT CAN BE PERFORMED ON NEVADA STREET OR MAIN STREET. THIS FIGHT STARTS WITH THE OUTLAW FIRING A WARNING SHOT IN THE COURTYARD.... HE RUNS THROUGH THE SALOON CARRYING A GOLD BAG.... THE OUTLAW RUNS OUT OF THE SALOON FRONT DOORS AND HEADS DOWN MAIN STREET.... THE MARSHAL FIRES A WARNING SHOT..... THE OUTLAW STOPS IN FRONT OF THE CANTINA. WHEN THE "HOSTAGE" HEARS THE MARSHAL'S WARNING SHOT, HE WALKS FROM THE COURTYARD THROUGH THE SALOON OUT TO MAIN STREET, TOWARD THE GUNFIGHT, DRESSED AS A FOOD EMPLOYEE. MARSHAL STOPS OUTLAW.)

MARSHAL: That's far enough, Tucson.

OUTLAW: Well, Howdy, Marshal.

MARSHAL: Howdy, yourself. You're under arrest!

OUTLAW: Arrest! Arrest for what?

MARSHAL: For robbin' that payroll.

OUTLAW: What payroll?

MARSHAL: That payroll you've got in your hand.

OUTLAW: Marshal. Didn't you see me come out of the Saloon.....? This here..... (holds up payroll sack)is two Silver Dollar Burgers and a load of fries.... My lunch!

MARSHAL: Mighty expensive lunch, isn't it?

OUTLAW: (STOPS TO THINK) Well, Marshal. Would you consider believing that it might well be my laundry.....?

MARSHAL: It' Sunday, Tucson. All laundries are closed. Now, do you want to hand it over?

OUTLAW:And what happens if I don't.....?

MARSHAL: (MARSHAL COCKS HIS GUN) Do you want to find out?

OUTLAW: (RELUCTANTLY THROWS BAG TO MARSHAL) Well, Marshal.... Since you don't need me anymore, I'll be movin' along...

MARSHAL: Hold it, Tucson. You're still under arrest!

OUTLAW: For what, Marshal?

MARSHAL: For attempted robbery, disturbin' the peace,
inciting a riot and ad-libbing!

(ABOUT THIS TIME, THE "HOSTAGE" ENTERTAINER SHOULD BE
INSIDE THE INNER CIRCLE OF THE GUNFIGHT CROWD AND IS
SLOWLY WALKING PAST THE GUNFIGHT, ON HIS WAY TO HIS
FICTITIOUS BREAK. THE OUTLAW SEES THE "HOSTAGE" AND
TAKES ADVANTAGE OF THE OPPORTUNITY. THE OUTLAW GRABS
THE "HOSTAGE" AND HOLDS THE "HOSTAGE" IN FRONT OF HIM.)

HOSTAGE: Hey, what's goin' on?

OUTLAW: Looks like I'm getting the upper hand, now,
Marshal.

MARSHAL: You'd better let him go.....

HOSTAGE: Yeah... Let me go or I'll be late from my break!

OUTLAW: Too bad....!

MARSHAL: You've got nothin' to gain, Tucson, so
let him go!

OUTLAW: I'll let him go when I get that payroll back...
Toss it over, Marshal.

(MARSHAL TOSSES GOLD BAG BACK IN FRONT OF THE FEET
OF THE OUTLAW AND HOSTAGE.)

Looks like the shoe's on the other foot....
Marshal!

HOSTAGE: Foot! Why didn't I think of that?!

(HOSTAGE STEPS ON OUTLAW'S TOE.... A MINOR
STUNT TO BE PERFORMED, BUT MUST LOOK REAL!
AS OUTLAW STARTS TO HOP AROUND IN PAIN,
THE HOSTAGE GRABS THE MONEY BAG FROM THE GROUND
AND RUNS AWAY BACK TO THE COURTYARD AREA.)

OUTLAW: (HOPS AROUND IN SIMULATED PAIN....)

Dumb kid!

MARSHAL: Who's shoe is on who's foot?

OUTLAW: (PAIN STARTS SUBSIDE AND OUTLAW STARTS TO CONCENTRATE
ON HIS SITUATION AGAIN.)

OUTLAW: Looks like we're back to where we started,
Marshal....

MARSHAL: Yep! And I'm still gonna have to take you in,
Tucson.

OUTLAW: I can't let you take me, Marshal.

MARSHAL: Then it's your play, Tucson!

(OUTLAW DRAWS HIS GUN. SHOOT-OUT BEGINS. OUTLAW GETS SHOT
AND UNDERTAKER ACT CAN FOLLOW. IF THIS ACT IS PERFORMED ON
A DAY WITH ONLY THREE ENTERTAINERS, THEN NO UNDERTAKER ACT
WOULD FOLLOW AND MARSHAL WOULD CHASE OUTLAW OUT OF TOWN.)

TWO MAN SURPRISE GUNFIGHT

(THIS GUNFIGHT CAN BE USED WITH ANY BANK, GENERAL STORE OR CANDY STORE ROBBERY. THE OUTLAW NEEDS TWO GUNS AND A HAT, WHICH IS EXPENDABLE. ONE GUN SHOULD BE HIDDEN BEHIND THE OUTLAW'S BACK. IF OUTLAW IS WEARING A PONCHO, SECOND GUN CAN BE WORN UNDER PONCHO. OUTLAW RUNS OUT OF VICTIMIZED STORE WITH MONEY BAG IN HAND AND FIRES HIS GUN IN THE AIR.... IF THE OUTLAW HAS A CAP AND BALL OR NON-FIRABLE GUN IN HAND, THE OUTLAW CAN JUST YELL ALOUD.)

MARSHAL: (FIRES A WARNING SHOT IN THE AIR.)

Hold it right there, Utah!

OUTLAW: Howdy, Marshal.

MARSHAL: What are you doin'?

OUTLAW: Who....Me? (OUTLAW ACTING INNOCENT.)

MARSHAL: Yeah.... You.....!
What are you doin' with the sack?

OUTLAW: Oh.... This?
(HOLDS UP THE MONEY BAG.)
This here are a few souvenirs I bought.
(OR "A WITHDRAWAL FROM THE BANK.")

MARSHAL: Have you got a receipt?
(OR "HAVE YOU GOT A DEPOSIT BOOK?")

OUTLAW: Nope.... I guess I don't!

MARSHAL: Well, then.... Toss over the sack.

(OUTLAW TOSSES BAG TO MARSHAL'S FEET....
 $\frac{1}{2}$ WAY BETWEEN OUTLAW AND MARSHAL.)

Now, hand over the gun... Easy like....
Gun butt, first!

OUTLAW: (WALKS UP TOWARD THE MARSHAL.... HANDS THE MARSHAL HIS GUN AND THEN BACKS OFF TO HIS ORIGINAL POSITION.)

Here ya go, Marshal.

MARSHAL: Okay, Utah.... Now, you're under arrest for attempted robbery!

OUTLAW: (TAKES OFF HIS HAT IN SURPRISE)

What? Attempted robbery?
Ya got my gun and ya got the sack....
What else do you want?

MARSHAL: I want you in jail!
Now, come with me!

(MARSHAL TURNS AND PICKS UP PAYROLL AND
STARTS TO WALK TO THE MARSHAL'S OFFICE.
THE MARSHAL NOW HAS THE PAYROLL AND THE
OUTLAW'S GUN.)

OUTLAW: (WHEN THE MARSHAL TURNS AROUND, THE OUTLAW PULLS
OUT HIS SECOND GUN AND HIDES IT BEHIND HIS HAT,
WHICH HE IS HOLDING WAIST HIGH. THE AUDIENCE
CAN SEE THE GUN, BUT THE MARSHAL CAN'T....)

Nope!

MARSHAL: (STOPS AND TURNS AROUND TO FACE THE OUTLAW.)

What do you mean....?

OUTLAW: I mean, I ain't goin' with you to jail.

MARSHAL: I don't think you have a choice, Utah!

OUTLAW: Oh..... I have a choice, Marshal, 'cuz
I still have a gun!

(ON THE WORD "GUN" THE OUTLAW SHOOTS AT THE MARSHAL
THROUGH HIS HAT, FIRING THREE OR MORE SHOTS.
THE MARSHAL RETURNS THE FIRE AND THE OUTLAW FALLS.)

MARSHAL: (RUNS UP THE THE OUTLAW AND SURROUNDS THE OUTLAW
TO KEEP THE CROWD BACK.)

Now.... If this was a hundred years ago,
we'd take this varmit down to the canoe dock,
paddle out into the middle of the lake
and chuck him in the water.....

OUTLAW: (STANDS UP) Wait a minute! You're not gonna do that
to me!

MARSHAL: Any reason why I shouldn't?

OUTLAW: 'Cuz I still have my gun!

MARSHAL: Well, Bright Boy, Did you load up before this gunfight..... Or did you waste a few rounds when you held up the train?

OUTLAW: Sure... I loaded up!

MARSHAL: Prove it!

OUTLAW: It'll be a pleasure, Tin Star!

(OUTLAW FIRES REMAINING ROUNDS INTO THE AIR TO SHOW THAT HE HAS AMMO REMAINING..... THEN IT DAWNS ON HIM THAT HE HAD AMMO REMAINING.)

See, I've got plenty of ammo..... (IT SINKS IN THAT HE HAS JUST FIRED HIS LAST SHOTS.)

Oops!

(TO SAVE AMMO, THE OUTLAW CAN LOAD UP WITH FOUR BLANKS BEFORE THIS FIGHT AND TWO "FIRED" BLANKS..... YOU MUST ALWAYS HAVE THE FIRING PIN HITTING A SPENT PRIMER IF YOU DO NOT WANT GUN TO FIRE..... THIS WILL SAVE FIRING PIN FROM PULLING LOOSE OF THE HAMMER, NEVER DRY FIRE A GUN ON ANY EMPTY CYLINDER.)

MARSHAL: You're not as bright as I thought! Hand over the gun!

(OUTLAW GIVES THE MARSHAL THE NOW EMPTY GUN.)

Now, get out of town before I take away your Candy Store privileges!

(MARSHAL FIRES A SHOT IN THE AIR..... OUTLAW RUNS OUT OF TOWN.)

Thank you, Folks, for being a good audience. The next gunfight will be at _____ O'clock on _____ Street.

(POINT TO REMEMBER: TRY TO HAVE EVEN HOUR GUNFIGHTS ON MAIN STREET AND ODD HOURS GUNFIGHTS ON NEVADA STREET, EXCEPT FOR THE LAST FIGHT OF THE DAY.)(THE LAST FIGHT OF THE DAY SHOULD BE ON MAIN STREET.)

SAM THE BARTENDER UNDERTAKER SCRIPT

(SAM COMES OUT DRESSED AS A BARTENDER. RED VEST, WHITE SHIRT, ARM GARTERS, BLACK DERBY HAT, BLACK PANTS AND WHITE FOUR-WAY APRON OVER PANTS. SAM WHEELS OUT HEARSE. SAM HAS A BOTTLE OF "DOC PTOMAINES PAIN KILLER" IN HIS HIP POCKET. SAM WHEELS HEARSE AROUND OUTLAW AND PARKS NEXT TO OUTLAW'S BODY.)

MARSHAL: (VERY SURPRISED.) Silver Dollar Sam!
What are you doin' here?

SAM: Well, Marshal. It's like this... Lance paid me to take over for him this hour... 'cuz he's eatin' his lunch. (OR " 'CUZ HE'S SHOPPIN' IN THE GENERAL STORE.")

MARSHAL: Lance paid you? Lance doesn't have any money.

SAM: Yeah, I know. But I said I'd do this job for him in trade for a bottle of Doc Ptomaine's Pain Killer....(SAM PULLS OUT BOTTLE FROM HIS HIP POCKET. SHOWS IT TO AUDIENCE AND MARSHAL....)

MARSHAL: Won't Doc miss that bottle from his stock?

SAM: Heck no. Doc is over in the Saloon gettin' plastered. Besides, Doc's so busy playin' cards that he'd never know....

MARSHAL: Yeah, Doc sure likes playin' cards....
Is he winnin'?

SAM: I don't rightly know, Marshal. When I left, Doc was bluffin' old Jake the Snake with a pat hand.

MARSHAL: What kind of hand was Doc a holdin'?

SAM: Doc had a "kicker," but he was drawin' for a pair of twos.....

MARSHAL: A pair of twos? (PAUSE) On second thought, Sam....I think Doc will miss that bottle of your's after that card game!

Well, let's get this varmit cleaned up.

SAM: Well, I ain't done this kind of work much, Marshal. What am I supposed to do? (OPTIONAL: SAM CAN TAKE A SWIG FROM HIS BOTTLE.)

(IF SAM TAKES A DRINK FROM BOTTLE, MARSHAL
USES THE FOLLOWING LINE....)

MARSHAL: First, Ya gotta quit hittin' that bottle!

SAM: Oh.....Okay.
(SAM PUTS BOTTLE BACK IN HIS HIP POCKET.)

MARSHAL: Now... You take the broom and sweep him
off....

SAM: Why clean him up, Marshal? He'll only get dirty
again when we bury him!

MARSHAL: You're probably right....But do it anyway,
it's in the script!

SAM: (SAM SWEEPS OFF OUTLAW...) Okay, he's clean,
Marshal. What's the
next step?

MARSHAL: His gun! Ya gotta find his gun!

SAM: (STARTS LOOKING AROUND... BUT HE CAN'T FIND GUN BECAUSE
THE OUTLAW HAS GUN HIDDEN UNDER HIS LEG.)

I can't find it, Marshal. This varmit must
be hiding it. What's a gun look like?

MARSHAL: (REALIZING THE OUTLAW IS HIDING HIS GUN FROM SAM,
MARSHAL GOES OVER TO THE OUTLAW AND POINTS HIS
GUN AT THE OUTLAW'S NOSE....RESTING THE TIP
OF MARSHAL'S GUN BARREL ON THE TIP OF THE
OUTLAW'S NOSE. MARSHAL SHOULD BE SURE HIS
GUN CYLINDER IS EMPTY FOR SAFETY REASONS.
THE MARSHAL MAY HAVE TO REMOVE OUTLAW'S HAT
FROM HIS FACE TO DO THIS BIT.)

It looks like this, Sam!

(OUTLAW SEES MARSHAL'S GUN POINTED AT HIS NOSE
AND RAISES HIS OWN GUN FOR SAM TO FIND.)

SAM: Oh....I must have missed it before.... Here it
is, Marshal. (SAM GIVES GUN TO MARSHAL.)
Now, what's the next step, Marshal?

MARSHAL: Well, If you're gonna wheel him out of town,
you'd better get him up on the old go-kart,
Sam.

SAM: Are you sure this machine will hold all that lard,
Marshal?

MARSHAL: You do have a point, Sam!
Well, no matter..... We'll just drag him down
to the Lost Dutchman's Mine, toss him in
Tumbleweed's gold wagon, wheel him inside
a cavern and dump him down a shaft!

OUTLAW: (POPS HIS HEAD UP...) Hey, wait a minute!
You're not gonna
give me the shaft!

SAM: Oh...Yeah? Well, what would you want us to do?

OUTLAW: I don't know.... Anything but the shaft.
What are the other options?

MARSHAL: (DECIDES TO STOP THE BICKERING....)

Lead poisoning, for one! (MARSHAL FIRES A SHOT
AND THE OUTLAW THROWS
HIS HAT INTO THE AIR.)

SAM: Look, Marshal.... A frisbee.....! (SAM POINTS TO
OUTLAW'S FLYING HAT.)

MARSHAL: Cut the clown remarks and go get his hat.
And while you're at it Sam, get yourself
a volunteer to help put him on the hearse.

OUTLAW: (OUTLAW SITS UP AGAIN.) Hey, wait another minute,
again.

MARSHAL: Now what?

OUTLAW: Well..... Everytime you get a volunteer, the kid
you get always takes my leg and goes one way....
(OUTLAW POINTS TOWARD MARSHAL'S OFFICE...)

MARSHAL AND SAM: (IN UNISON) Yeah!

OUTLAW: And you, Marshal, take my other leg and go the
other way.... (OUTLAW POINTS TOWARD MAIN GATE.)

MARSHAL AND SAM: (IN UNISON) Yeah!

OUTLAW: And I never get to make the wish!

MARSHAL: So what?

OUTLAW: Well, if I ain't gonna get to make a wish,
I ain't gonna let no one grab my legs.

SAM: Well, how would we get you up on the hearse?

OUTLAW: How about if I get up on the hearse
by myself?

MARSHAL: What would we use for motivation?

OUTLAW: How about some of Sam's drinkin' whiskey?

SAM: OHHHHHH, NOOOOOOOOOO!

MARSHAL: It's worth a try.....
(MARSHAL TAKES THE BOTTLE FROM SAM'S HIP POCKET
AND HOLDS IT ABOVE THE HEARSE.)
(OUTLAW SCRAMBLES TO HIS FEET AND HOPS ON THE
HEARSE. MARSHAL GIVES THE OUTLAW THE BOTTLE.
THE OUTLAW TAKES A BIG GULP FROM THE BOTTLE AND
REALIZES HOW BAD THE STUFF REALLY TASTES AND
PROMPTLY SPITS IT OUT....PREFERABLY OVER SAM.)

OUTLAW: That stuff is terrible!

MARSHAL: It was your idea!

SAM: (HOLDS UP ALMOST EMPTY OR COMPLETELY EMPTY BOTTLE
AND MOANS.....)

Hardly poetic justice!

MARSHAL: Well, Sam. Let's give him the flower and
sign.

SAM: Hold it, Marshal. We can't bury him with his boots
on..... (SAM GOES OVER TO OUTLAW AND REMOVES ONE
OF THE OUTLAW'S BOOTS.....)

MARSHAL: (THE MARSHAL TRIES TO WARN SAM, BUT HE SPEAKS
HIS WORDS TOO LATE.....)

I wouldn't do that if I were you, Sam.....

(JUST AS THE MARSHAL FINISHES HIS SENTENCE,
SAM REMOVES A BOOT AND THE OBVIOUS SMELL
GETS TO SAM..... SAM KEELS OVER IN A DEAD FAINT.)

(THE MARSHAL GOES OVER TO THE OUTLAW AND GRABS THE
WHISKEY BOTTLE FROM THE OUTLAW.... IF THE BOTTLE
IS EMPTY, THE MARSHAL REMOVES THE CORK AND WAVES
BOTTLE UNDER SAM'S NOSE TO REVIVE HIM....ALA
SMELLING SALTS. IF THE BOTTLE STILL HAS SOME JUICE
IN IT, THE MARSHAL CAN POUR THE FLUID OVER SAM'S
FACE TO WAKE HIM UP.)

Sam..... Wake up.....

Don't ever do that.... Don't you know that
varmit never takes a bath?

(SAM SLOWLY GETS UP AND GIVES THE BOOT BACK
TO THE OUTLAW....SAM HOLDS THE BOOT OUT A LONG
DISTANCE FROM HIS NOSE AND PINCHES HIS NOSE
CLOSED WITH THE FINGERS OF HIS OTHER HAND.
THE MARSHAL GIVES THE BOTTLE BACK TO THE OUTLAW
OR SAM. THE OUTLAW DOES NOT PUT HIS BOOT BACK ON.)
(MARSHAL CONTINUES....)

Just give him the flower and sign, Sam.

SAM: (STILL A LITTLE GROGGY.... SAM GIVES SIGN TO OUTLAW.)
Grab the sign, Boy.

OUTLAW: (OUTLAW GRABS THE SIGN AND MUMBLES LOUDLY.)
The abuse I take!

MARSHAL: What was that wise crack?

OUTLAW: (OUTLAW REALIZES HE'LL BE IN HOT WATER IF THE
MARSHAL REALLY HEARD HIS REMARK, SO HE CHANGES
WHAT HE SAID.....)

I said.... It looks like Sam is, finally awake!

MARSHAL: That's what I thought you said.

SAM: Now, grab the flower.

OUTLAW: Where in my contract, does it say....
"Outlaw grabs smelly flower....?"

MARSHAL: Right under the big print that says....
"Terminate without notice!"
Now, grab the flower!

OUTLAW: If I don't....?

MARSHAL: I'll get a volunteer pardner to drive the hearse in..

(OR MARSHAL CAN USE THE FOLLOWING PHRASES OF HIS
CHOICE.....:

"We'll tell everyone that your brother is the
Sheriff of Tombstone...."

OR

"We'll make you give piggy-back rides to every
kid with a P.O.P. ticket...."

OR

"We'll make you give piggy-back rides to
Theodore Bear....")

(OUTLAW GRABS THE FLOWER.)

MARSHAL: Well, Sam. You've done a fine job, today.
I think all these folks would like
to give you a nice hand.
(MARSHAL STARTS CLAPPING AND PROMPTS
AUDIENCE TO APPLAUD.)

SAM: Thanks, Marshal. Now, where to I take him?

OUTLAW: (OUTLAW RAISES UP TO CHIME IN HIS OPINION...)
Can I tell him where to go..... ?
(INDICATING SOMETHING FOUL.....)

MARSHAL: Never mind!

Sam, just get him out of here.

(SAM WHEELS OUTLAW OFF.....)

Now clear a path for Sam, Folks, he doesn't
drive too well under the influence.....

Thanks, Folks, for being a good, understandin'
audience..... Don't miss seein' Tumbleweed
on the streets in 15 minutes.....

CHARLES E. WAGON UNDERTAKER SCRIPT

(LANCE ENTERS THE SCENE WEARING NORMAL UNDERTAKER GARB, BUT IS WEARING FIREMAN'S HELMET INSTEAD OF NORMAL CAP. LANCE WHEELS AROUND OUTLAW WITH THE HEARSE TO GET CROWD BACK AND STOPS HEARSE NEXT TO OUTLAW.)

MARSHAL: Well, who are you?

LANCE: I'm Doc Ptomaine's apprentice journeyman undertaker, plumber and fireman named Charles E. Wagon.

MARSHAL: Charles E. Wagon?

LANCE: That's right, Marshal. But you can call me Chuck Wagon.

MARSHAL: Never mind. I'll just call you "hey you."

LANCE: Just don't call me late for dinner.

MARSHAL: Well, where's ol' Doc?

LANCE: Doc's tending to Euell Gibbons, the famous outdoorsman and naturalist.

MARSHAL: What's wrong with Mr. Gibbons?

LANCE: Oh, he's awful sick...He ate a whole pine tree and he forgot to save the bark for his dog!

MARSHAL: Well Charles, let's get this varmit cleaned up.

LANCE: Sorry Marshal. Doc says we ain't doin' any extra work for these county funerals.

MARSHAL: What do you mean?

LANCE: Well Doc says you gun down so many outlaws that it takes so much time and since I get paid by the hour that we ain't makin' any profit.

MARSHAL: Well if you don't clean this varmit off, you're gonna be sufferin' a new loss! (MARSHAL TWIRLS HIS GUN...)

LANCE: Okay, okay, Marshal. (LANCE STARTS CLEANING OUTLAW.)

MARSHAL: Okay, he's clean...Now, where's his gun?

LANCE: I can see it right there where he left it, Marshal...Attached to his trigger finger. (LANCE POINTS TO GUN.) Do you think I'm dumb, Marshal?

MARSHAL: Yes!

LANCE: Oh!

MARSHAL: Now, let's get him out of here.

LANCE: Marshal, I don't think that hearse is goin' ta hold all that dead weight. (POINTING TO THE OUTLAW.)

MARSHAL: Don't worry about it, Charles.... We'll just tie him on the back of the train, drag him to the badlands and leave him for the buzzards.

OUTLAW: (LIFTS HIS HEAD UP FROM THE HEARSE) Hey, wait a minute. Who's gonna tie me to the train? It can't be Charles there... He didn't even get past Webelos.... (WEBELOS FOR YOU UNEDUCATED ENTERTAINERS IS A RANK IN CUB SCOUTS, RIGHT, BOY.....)

LANCE: I did too.... I made it all the way to bears....

MARSHAL: (TO OUTLAW) Keep out of this or we'll have Doc tie you up with a hangman's noose. (MARSHAL FIRES SHOT INTO THE AIR....)

LANCE: Now what, Marshal? I forgot where we are in the script!

MARSHAL: We ask for a volunteer, Dummy. After I fire the shot, we always ask for a volunteer.

LANCE: Oh, yeah!

MARSHAL: Okay, Who's gonna raise their hand and help Charles? We need someone who can follow a script. (OUTLAW RAISES HIS HAND.) Get your hand down, Outlaw, we asked for a volunteer, not a dead-head.

LANCE: (LANCE YELLS LOUDLY.....) FIRE!!!!!!!!!!

MARSHAL: Charles, why are you yelling "fire?"

LANCE: I figured nobody would volunteer if I just yelled "help."

MARSHAL: Just ask some little pardner to help you....

LANCE: (LANCE GETS A VOLUNTEER COWBOY) Com'mon
Pardner, why don't you give us a hand. Grab
this here leg.... (OUTLAW MOVES LEG AWAY FROM
BOY...LANCE RUNS DOWN THE LEG AND HOLDS IT UNTIL
BOY CAN RETRIEVE IT...BOY HOLDS OUTLAWS BOOT...
OUTLAW SHAKES HIS LEG MAKING IT APPEAR AS THOUGH
THE PARDNER IS SHAKING OR NERVOUS...)

MARSHAL: Okay, Pardner, don't get nervous. Pretend like
you're having a good time and wave to your
family. Okay Charles, grab a hold of him.
(LANCE GRABS OUTLAW.)
Okay, on the count of three, we all lift....
One....two....three, lift.
(AFTER OUTLAW IS ON HEARSE, PARDNER WORKS OUTLAWS
LEGS UNTIL LANCE AND BOY HAVE OUTLAWS LEGS DOWN,
BUT OUTLAWS STOMACH IS UP.....)

LANCE: Holy, golly, Marshal. Nothin' seems to be workin'
right. What do I do?

MARSHAL: Use your brains, Charles. Just use your brains!

LANCE: Okay, Marshal.

(LANCE SITS ON OUTLAWS STOMACH AND HORN GOES OFF.)

MARSHAL: That's usin' your head, Charles.
(MARSHAL SAYS TO CROWD...) Okay, Folks, let's
give this pardner a hand for helping us out.
(MARSHAL STARTS CROWD BY CLAPPING HIS HANDS.)
Thank you, Pardner.
Okay, Charles, now let's get the flower
and sign and let's get this varmit out of here.
(LANCE GRABS FLOWER AND SIGN.)

Okay, Charles. Give him the sign.

LANCE: (LANCE GIVES THE OUTLAW THE FLOWER...)
Grab the sign, Outlaw!

MARSHAL: That's the flower, Charles.

LANCE: Oh... (LANCE NOW GIVES THE OUTLAW THE SIGN...)
Grab the Flower!

MARSHAL: That's the sign, Chuck!

LANCE: Oh... (LANCE GIVES THE OUTLAW THE FLOWER AGAIN.)
Grab the sign.

MARSHAL: Charles, you'll never get it right.
Outlaw, show Charles how it's done.

(OUTLAW GETS OFF THE HEARSE, MUCH TO LANCE'S
SURPRISE.)

Now, get on the hearse, Charles, we'll show
you how it's done.

OUTLAW: (GIVES LANCE THE SIGN.)
Grab the sign....

LANCE: Do I have to, Marshal?

MARSHAL: Yes, you have to.... we've lost half of our
audience while you have been ad-libbing
the script!
Just grab the sign.
(LANCE GRABS THE SIGN.)

OUTLAW: Grab the flower. (OUTLAW HANDS LANCE THE FLOWER.)

LANCE: Okay. (LANCE GRABS THE FLOWER.)

MARSHAL: Okay, Outlaw. Get him out of here.

OUTLAW: (LIFTS LANCE'S CAP) Well, it's off to Boot Hill...

LANCE: How about off to the Saloon for lunch....?
I'm Starving!

OUTLAW: "Right On !"

MARSHAL: Okay, Folks, watch out for the outlaw...
He's never driven a 3 wheeler before.

LANCE: (YELLS) Heeeeellllpppp me!

(OUTLAW WHEELS LANCE AWAY LIKE HE HAS NEVER
DRIVEN HEARSE BEFORE....)

MARSHAL: Thank you folks...You've been a great audience...
So why don't you give yourself a big round of
applause.... (MARSHAL CLAPS LOUDLY FOR THE
AUDIENCE.) The next gunfight will be at _____
O'clock on _____ Street.

(OR IF MARSHAL KNOWS WHEN THEODORE OR TUMBLEWEED
WILL BE OUT ON THE STREET AGAIN, HE CAN CLOSE
GUNFIGHT WITH....)

Don't forget to visit with ol' Tumbleweed, over
by the Duster Turnpike(OR NAME LOCATION)...
in just 15 minutes.

(ROUND OF APPLAUSE FOR AUDIENCE MUST NOT BE OMITTED.)

TIPS ON ADDING COLOR AND HUMOR TO GUNFIGHTS

1. (WITH THE APPROVAL OF THE MERCHANDISE MANAGER OR ENTERTAINMENT SUPERVISOR, CERTAIN HATS CAN BE CHECKED OUT FROM THE GENERAL STORE TO BE USED BY UNDERTAKERS IN DIFFERENT SCRIPTS. IT IS RECOMMENDED THAT UNDERSTAKERS USE DIFFERENT HATS WITH EACH SCRIPT. SOME SCRIPTS CALL FOR CERTAIN HATS....IN WHICH CASE THE HAT SPECIFIED MUST BE WORN..... THE FOLLOWING IS A LIST OF HATS OR PROPS THAT CAN BE OBTAINED FROM GENERAL STORE:)

- A) COONSKIN CAP
- B) LEATHER VISORS
- C) INDIAN HEADRESS
- D) WHEN FLOWERS ARE NEEDED, ADDITIONAL ONES CAN BE OBTAINED FROM GENERAL STORE.

2. TO ADD REALISM TO GUNFIGHTS, EACH OUTLAW (WHEN HE IS PLAYING THE OUTLAW ROLL) SHOULD SELECT A NAME THAT HE ALWAYS USES. THE MARSHAL AND LANCE WOULD ALWAYS CALL HIM BY THAT NAME.... (I.E. WHEN TOM IS OUTLAW, HE MIGHT ALWAYS BE CALLED NEVADA....AND NO OTHER ENTERTAINER WOULD USE THAT NAME. BELOW ARE SOME SAMPLE NAMES WHICH CAN BE CHOSEN FOR OUTLAW NAMES. THE SELECTION OF YOUR PERSONAL NAME MUST BE CLEARED WITH THE ENTERTAINMENT SUPERVISOR. ONCE EACH OUTLAW HAS SELECTED HIS NAME, A LIST OF NAMES FOR EACH PERSON SHOULD BE TYPED UP AND KEPT IN THE GUNROOM.)

- A) NEVADA
- B) WYOMING
- C) BILLY
- D) UTAH
- E) YUMA
- F) WALKER
- G) CHEROKEE KID
- H) DALLAS
- I) LAREDO
- J) COLORADO
- K) ARIZONA
- L) ARKANSAS
- M) DENVER
- N) MONTANA
- O) RENO
- P) JAKE
- Q) CHOCTAW CHARLIE OR CHOCTAW
- R) PIKE OR BIG PIKE
- S) ALABAMA
- T) BUCK
- U) YANCY
- V) RED
- W) BUCKEYE
- X) CONCHO
- Y) TONOPAH
- Z) TUCSON

AA) AUSTIN
BB) BRISCOE
CC) CALICO
DD) DALTON
EE) GRADY
FF) JERICHO
GG) SHILOH
HH) FRENCHY
II) LODI
JJ) PECOS
KK) SIERRA
LL) CHEYENNE
MM) DURANGO KID
NN) RIO
OO) BONNER
PP) CHICO
QQ) LARAMIE
RR) CIMARRON
SS) SHALAKO
TT) SUNDOWN
UU) YELLOWSTONE
VV) CISCO
WW) RINGO
XX) FARGO
YY) WICHITA
ZZ) CHISUM
AAA) BUTCH
BBB) JESSE
CCC) TOPEKA
DDD) TOMBSTONE
EEE) BRONCO
FFF) LADIGO
GGG) RAWHIDE
HHH) DAWSON
III) TRAVIS
JJJ) CODY
KKK) MISSOURI

3. WITH THE CHOICE OF AN OUTLAW'S NAME, AN ENTERTAINER SHOULD TRY TO DRESS TO FIT HIS NAME.
IF HIS NAME WAS YUMA, HE SHOULD TRY TO USE CONFEDERATE CIVIL WAR CLOTHING. IF AN OUTLAW WAS THE CHEROKEE KID, HE COULD USE LEATHERS, INDIAN BEADS AND INDIAN HEADBANDS ON HIS HAT TO GIVE INDIAN FEELING TO HIS IMAGE.
AN OUTLAW WITH THE NAME BILLY, COULD NOT BE A MATURE FACED OUTLAW, BUT RATHER AN OUTLAW WITH A YOUNG FACE.

MAIN STREET BUSHWACKER GUNFIGHT

(OUTLAW IS STANDING AT HITCHING RAIL IN FRONT OF CANTINA. MARSHAL IS IN HIS OFFICE. LANCE WHEELS HEARSE UP AND SETS HEARSE NEAR OUTLAW.)

LANCE: Howdy. Are you what they call a gunslinger?

OUTLAW: I've been called that.

LANCE: Well, how'd you like to make some money?

OUTLAW: That depends.

LANCE: Depends. Depends on what?

OUTLAW: ...On how much you're payin' me and what I have to do to earn it.

LANCE: Well, business has been pretty lousy lately, so I figured I'd pay you \$50 to gun down the Marshal. (LANCE PULLS OUT A WAD OF BILLS AND PEELS OFF ONE BILL.)

OUTLAW: (LOOKS VERY DISINTERESTED AT \$50 BILL.)
I don't think I'm in the mood for gunnin' Marshals, today.

LANCE: (PULLS OFF ANOTHER BILL OUT OF WAD OF LOOT.)
How about \$100?

OUTLAW: Well, I'm beginnin' to feel my trigger finger itchin'.....

LANCE: (LANCE HOLDS UP ONE MORE ADDITIONAL BILL FROM HIS WAD OF LOOT.) A hundred and fifty dollars?

OUTLAW: (TAKES LANCE'S ENTIRE ROLL OF MONEY.)
I can feel my hand goin' for my gun now.....

LANCE: Hey, you just took my entire life's savin's. Don't you think you'd better get in some target practice?

OUTLAW: All right. Do you see that ant up on that leaf on the third branch of the eucalyptus tree, by the Antique Autos? (OUTLAW SHOULD PRONOUNCE EUCALYPTUS..... U-CAL-I-PEA-TUS.)

LANCE: Yeah, I see it!

OUTLAW: Well, you just watch. (OUTLAW DRAWS HIS GUN AND FIRES A SHOT IN THE AIR TOWARD THE ANTIQUE AUTOS.)

LANCE: Wow.....! You shot that leaf right out from under that poor ant's feet!

MARSHAL: (AT THE SOUND OF THE SHOT, THE MARSHAL COMES DOWN TOWARD THE OUTLAW, FROM THE MARSHAL'S OFFICE.)
Reno! What are you doin'?

OUTLAW: Oh, Marshal.... I was just shootin' the breeze.
Yuk, yuk....

MARSHAL: You gotta breeze shootin' license?

OUTLAW: Well, no. Not exactly.

MARSHAL: If I hear one more shot, boy, I'm gonna run you in for disturbin' the peace. (MARSHAL TURNS AND STARTS TO WALK BACK TOWARD THE MARSHAL'S OFFICE.)

OUTLAW: (YELLS BEHIND THE MARSHAL) Anything you say,
Marshal.
(OUTLAW THEN DRAWS HIS GUN AND FIRES ANOTHER SHOT.)

MARSHAL: (TURNS BACK TOWARD OUTLAW) That does it, Boy, you're comin' with me.

OUTLAW: (HELPS LANCE CLEAR THE STREETS)
I ain't goin', Marshal.

MARSHAL: What do you mean?

OUTLAW: Well, ya see, Marshal. I fired them shots for a purpose.

MARSHAL: Okay, I'll bite.... What was your purpose?

OUTLAW: To get you mad!

MARSHAL: Well... it's working. Now, why do you want me mad?

OUTLAW: It makes my job easier.

MARSHAL: (SURPRISED TO THE FACT OF LAUGHTER.)
You've got a job? I can't believe it.
Why would anyone want to pay you?

OUTLAW: Well, Lance here paid me his life's earnin's.

MARSHAL: To do what?

OUTLAW: To shoot it out with you, Marshal.
(OUTLAW DRAWS HIS GUN AND SHOOTS AT MARSHAL.
GUN FIGHT FOLLOWS AND OUTLAW BITES THE DUST.)

MARSHAL: Well, Lance, what was that all about?
Why did you pay him to shoot it out with me?

LANCE: I'm sorry, Marshal, but I know you're the fastest
of the two of you....But business has been
so slow that Doc said he was gonna give me my
walkin' papers unless I drummed up somemore
business.....

MARSHAL: You know, Lance. I wish you were in some other
kind of work..... Anyway, we can't leave debris
on the street, so let's clean him up.

(ANY NORMAL LANCE ACT CAN FOLLOW TO CONCLUDE
THIS PERFORMANCE.....)

COLONEL RUFUS BEAUREGARD SCRIPT

THIS SCRIPT IS TO BE USED WITH THE HIGH-NOON GUNFIGHT. THE COLONEL IS DRESSED LIKE A PLANTATION OWNER OR LIKE A CIVIL WAR OFFICER. HE IS WEARING A WIDE BRIM HAT, SMOKING A CIGAR AND WEARING COAT AND VEST..

(THE COLONEL IS LEANING AGAINST A POST IN FRONT OF THE MARSHAL'S OFFICE. THE OUTLAW WALKS DOWN MAIN STREET TOWARD MARSHAL'S OFFICE. OUTLAW STOPS AND FIRES A SHOT INTO THE AIR... THE SHOT SURPRISES THE COLONEL AND HE JUMPS TO AN ERECT STANDING POSITION.)

OUTLAW: Marshal! Com'mon out of there you ugly belch...

COLONEL: (TALKS TO THE CROWD.) Okay folks. Looks like there's gonna be a little trouble. So, you wanna give us plenty of room... (COLONEL MOTIONS TO THE CROWD ACCORDINGLY) You folks over here wanna please step back up on the boardwalk, you folks over here step back up against the fence... You folks in the back, give us plenty of room. you're down wind of this boy and he doesn't use any deodorant!

OUTLAW: Marshal, com'mon out of there you mangy pile of buffalo chips.... you cotton pickin', finger lickin' chicken plucker....

COLONEL: Hey, you can't go around talking like that. Don't you know this is a family park?

OUTLAW: Yeah... So what?

COLONEL: Well, if you keep talkin' like that, you're gonna get into a pack of trouble.

OUTLAW: How's that?

COLONEL: Well, if you keep talkin' like that, you're gonna make me angry.... and when I get angry, I do desperate things! (AFTER THIS LINE, THE COLONEL POISES AS THOUGH HE IS GOING TO DRAW HIS GUN....THIS MOVE SHOULD BE EXAGGERATED AND DELIBERATE.)

OUTLAW: (OUTLAW, WITH HIS THUMBS STUCK IN HIS GUNBELT, SOUNDS VERY CONFIDENT...) Yeah....Well, let's see you do somethin' desperate.

COLONEL: (VERY ANGRY) That does it! I'm gonna get the Marshal out here myself!

OUTLAW: You can't get the Marshal out here. No one can get that lily-livered, sheep-dip covered, tin-plated coward out here..

COLONEL: Now, wait a minute. I can get the Marshal out here if I've a mind to...

OUTLAW: You can't get the Marshal out here. I dare you to get the Marshal out here.

COLONEL: You dare me to get the Marshal out here?

OUTLAW: I double-dare you!

COLONEL: That does it! I'm gonna get the Marshal out here right now!

(THE COLONEL TURNS AROUND TO YELL INTO THE MARSHAL'S OFFICE TO GET THE MARSHAL OUT. THE COLONEL YELLS "MARSHAL" AND TURNS TO FIND THE MARSHAL RIGHT BEHIND HIM... SO THE TAIL END OF THE WORD "MARSHAL" DIES IN SILENCE....)

Marshalllllllllllllllllllll.....

Oh, there you are. Com'mon out here where everyone can get a good look at you. You just stand down front and I'll back you up...

(COLONEL SAYS NEXT LINE TO THE AUDIENCE AS AN ASIDE....COLONEL STANDS BEHIND MARSHAL.)

As long as I stay back here, that varmit couldn't hit me with a cannonball.

MARSHAL: (TURNS TO FIND COLONEL STANDING BEHIND HIM...)

What are you doin'?

COLONEL: I just thought I'd back you up...

MARSHAL: Just stand over there out of the way.
(MARSHAL POINTS TOWARD THE FENCE AREA.)

Well, what do you want, Sundown?

OUTLAW: I'm fixin' ta gun ya down, Tin star.

MARSHAL: Now, I didn't come out here for a gunfight....
Why don't you mosey down to the Silver Dollar Saloon, grab yourself a drink and cool off....

COLONEL: (COLONEL INTERRUPTS)
Great idea, Sundown.
you can buy the first round, then the
Marshal will buy a round, then
we'll talk Tumbleweed into buying drinks
for the house....

OUTLAW: You pipe down.
(POINTING TO THE COLONEL.)

Maybe you didn't come out here
for a gunfight, Tin star, but I did....
So you best get ready for it!

MARSHAL: You know there's a law in this town that says
varmits like you won't carry firearms.
You'd better check that weapon with me
before someone gets seriously hurt.

COLONEL: Good idea, Marshal. (TAKING HIS GUN FROM HIS
HOLSTER AND WALKING TOWARD THE MARSHAL,)
Tighten the main spring, clean the cylinder
and oil the barrel and I'll pick it up
in a week.

MARSHAL: Never mind, Colonel.

OUTLAW: And if I don't check my weapon?

MARSHAL: Then you can go down to the train station, buy
a ticket and catch the next train out of town.

COLONEL: (TO OUTLAW) There you go, Sundown. I'll buy your
ticket, you pack your bags and then I'll
walk you to the station....

OUTLAW: (TO COLONEL) You stay out of this!

COLONEL: Just tryin' ta help out.

OUTLAW: If I leave town, Marshal, I'll be wearing' that
cheap tin star of yours...

COLONEL: Why don't ya give him the badge, Marshal...
You could always have the blacksmith make you
another one out of that coffee cup of yours...

MARSHAL: (TO COLONEL) Just who's side are you on?

COLONEL: Just tryin' to avoid trouble.

MARSHAL: Now, you're pushin' me, Sundown.
You're gonna start somethin' that you just
can't finish.

OUTLAW: What do you aim to do about it?

MARSHAL: Well, Sundown, I'm in a generous mood.
I'm gonna let you walk out of town
or get carried out. Now what's it gonna be?

(IF DOC IS WATCHING TALK-DOWN THEN HE CAN USE THE
FOLLOWING LINE.... IF NOT, THEN THE COLONEL CAN
SAY IT....)

DOC: (PIPES UP FROM THE WINGS.)

Yea.....Let's hear it for "carried out."
(DOC STARTS TO APPLAUD.) Yeah! Carried out!

OUTLAW: (TURNS TOWARD DOC...VERY ANGRY.)
Now, you just shut up!
(DOC GULPS AND SHUTS HIS MOUTH.)

(TO MARSHAL)
That's mighty brave talk, Tin star.

COLONEL: (ASIDE TO THE AUDIENCE)
I thought it was kinda brave.....

OUTLAW: (CONTINUES AS THOUGH HE DIDN'T HEAR THE COLONEL)
Maybe you'd better get yourself a few deputies
to back you up.
(OUTLAW AFTER SPEAKING THIS LINE, DOES A $\frac{1}{4}$ TURN
AWAY FROM THE MARSHAL.)

MARSHAL: How many deputies do you figure I need?

OUTLAW: (STILL NOT FACING MARSHAL.... TALKING TO
AUDIENCE.)
Ohhhhhh.....
I'd say you'd need about a half dozen.

MARSHAL: (DRAWS GUN)
Six. That's the right number.

OUTLAW: (TURNS TO FIND THE MARSHAL POINTING A GUN AT HIM.
OUTLAW SHOULD COUGH UP SMOKE IF HE IS SMOKING A
CIGAR.)
Well, I'm in no hurry!

MARSHAL: You're in more of a hurry than you think you are....

OUTLAW: In fact, I think I'll let you sit down there in
your office and worry on it some....I'll come back
later with my gang and shoot you in the back...
fair and square!

COLONEL: (TO MARSHAL SAYS THIS LINE VERY SARCASTICALLY.)
That's fair and square, all right!

DOC: (PIPES UP, WALKING UP TO SUNDOWN)
Hey, you don't have a gang!

OUTLAW: (VERY ANGRY WITH DOC.)
You'd better be quiet if you know what's good
for you. The Marshal don't know that!
(DOC WALKS AWAY)

MARSHAL: I wouldn't worry about it, Sundown, 'cause
you're not comin' back, with or without
your so-called gang.

OUTLAW: (RAISES HIS VOICE AND SHAKES HIS FIST AT MARSHAL)
We'll see about that!

MARSHAL: (HAS BEEN PUSHED TO THE CRACKING EDGE....
HE HAS REACHED THE LAST STRAW....)
Now, you listen, boy.
You either move your big fat feet or you
move that hardware, but you're gonna move,
friend, and you're gonna move now!

COLONEL: (STARTS DANCING A SOFT SHOE DANCE NEXT TO THE
MARSHAL)

MARSHAL: What in blazes are you doin'....?

COLONEL: I'm movin' my feet. I ain't about to move
my hardware.....!

MARSHAL: I was talkin' to Sundown, not you, idiot.

COLONEL: Oh.....

OUTLAW: Listen, Marshal. I'll be back.

MARSHAL: Don't be. It's too nice a day.

(OUTLAW TURNS TO WALK AWAY. COLONEL TURNS TO
WALK TOWARD THE MARSHAL. COLONEL STARTS TALKING
TO THE MARSHAL.)

COLONEL: Well, I guess you took care of that varmit,
Marshal. You're such a smooth talker that he won't
be back.....

(AT THAT POINT, THE OUTLAW TURNS AND FIRES HIS GUN
AT THE MARSHAL.... THE COLONEL IS SO SURPRISED
THAT HE DOESN'T GET HIS GUN OUT OF HIS HOLSTER
UNTIL AFTER THE OUTLAW HAS BEEN SHOT AND IS ON THE
GROUND. THE COLONEL DOES NOT FIRE HIS GUN.)

NEVER-THE-LESS, THE COLONEL BLOWS OFF
HIS GUN BARREL AS THOUGH HE HAS EMPTIED HIS GUN.)

COLONEL: It's a good thing that I was here, Marshal.

MARSHAL: (VERY CYNICALLY.)

Yeah. Thanks a lot. You were a big help.

COLONEL: Anytime, Marshal, anytime.

(ENTERS DOC PTOMAIN. HE WHEELS IN THE HEARSE
AND WHEELS AROUND OUTLAW'S BODY TO KEEP THE CROWD
BACK.)

DOC: Well, Howdy, howdy. There they are.....
The two most famous men in the west.
Marshal Westin, the staunch pillar of law
and order.... and Colonel Rufus J. Beauregard,
the fastest mouth in the west.

COLONEL:And we know who you are, Doc... you
lazy, good-for-nothing....

DOC: (CONTINUES TALKING AS THOUGH HE HAS NEVER HEARD
A WORD THE COLONEL HAS SAID.)
.....And as for me, Good People, (WALKS AROUND
ADDRESSING THE AUDIENCE) I am, what-you-call,
colorful..... I am the one, the only Doc
Ptomaine! (DOC JUMPS UP ON HEARSE) Your friendly,
neighborhood undertaker, certified mortician,
resident medical doctor and valley veterinarian!
(LOOKS AT AUDIENCE AS HE STEPS DOWN FROM HEARSE.)
Bein' a vet, means I can conduct military medicine.
(DOC EXPLAINS JOKE TO AUDIENCE.) Did ya get it folks?
Vet,....military? Yuk, yuk....
Oh, well.

MARSHAL: Enough frivolity, Doc. We need a clean up job
here. If you won't do it, we'll call Lance out here.

DOC: Now, don't go botherin' Lance, Marshal.
He's out measurin' lumber for some new coffins.

COLONEL: Shouldn't you be out doin' that job...or
are you too lazy?

DOC: Now, now, Colonel. You know I would if I could.
Did ya get it? Wood if I could. Lumber,...wood?
Yuk, yuk.

MARSHAL: Never mind...Just put him on the hearse
and haul him away.

DOC: First we'd better prepare the deceased for buryin'.

MARSHAL: Okay, but make it snappy.

(DOC STARTS GOIN' THROUGH HIS DOCTOR BAG, LOOKING FOR INSTRUMENTS AND THROWING THINGS ON THE GROUND.)

DOC: I'd better check him over.
There could be complications which might
slow up the proceedin's.....

MARSHAL: The complication is you, Doc.

(DOC IGNORES THIS COMMENT AND CONTINUES SEARCHING THROUGH HIS BAG... WHILE THROWING OUT NON-NECESSARY ITEMS FOR THE OPERATION.....
DOC THROWS OUT A LONG PIECE OF ROPE. THE COLONEL, WHILE WALKING AROUND THE OUTLAW, SEES THE ROPE AND DRAWS HIS GUN....COLONEL FIRES HIS GUN INTO THE GROUND AT THE ROPE AND YELLS.....)

COLONEL: Snake! (FIRES GUN.)

MARSHAL: (EVERYONE, INCLUDING THE MARSHAL, IS STARTLED. THE MARSHAL STARES AT THE COLONEL.)
What are you doin'?

COLONEL: (COLONEL PICKS UP THE ROPE MEEKLY....)
Well, I thought it was a snake!

MARSHAL: Put that gun away before you hurt somebody.

COLONEL: Just tryin' to be alert, Marshal.

MARSHAL: Never mind. (MARSHAL TURNS TO DOC.)
Have you found what you need?

DOC: Yep. Here we go, the old trusty stethoscopes.
(DOC PUTS STETHOSCOPES IN HIS EARS....)
Yep, these work like a charm.
Well, let's see what's wrong with this varmit.

MARSHAL: It's a simple case of more-than-adequate flow-through-ventilation.

DOC: You should leave the medical work to an expert.

COLONEL: Right you are. (COLONEL ASKES AUDIENCE)
Is there a doctor in the house?

DOC: You stay out of this, Colonel.

(DOC GOES OVER TO A YOUNG PARDNER AND USING STETHOSCOPE, PROCEEDS TO LISTEN TO PARDNER'S SKULL.)

DOC: Holy, gee hoss-o-fat. This is serious...
I don't hear nothin'....! (DOC TAKES THE STETHOSCOPE OVER TO COLONEL AND PUTS THE SCOPES IN THE COLONEL'S EAR.)

This is real serious. I still don't hear nothin'.

(COLONEL LISTENS INTO SCOPE.)

(DOC SAYS TO COLONEL)

Do you hear anything?

COLONEL: (TAKES SCOPE TO HIS MOUTH AND YELLS INTO IT....)

Nope!

DOC: (THE DOC CRINGES AS THOUGH HIS EAR DRUMS HAVE BEEN BLASTED.)

This is serious, Marshal. We both don't hear nothin'.

MARSHAL: Would you two quit horsin' around.

DOC: Right you are, Marshal. (DOC PUTS SCOPE BACK IN BAG.)
Well... We'll have to operate, but I can't work on him on the ground like that. We'll have to get him up on the ambulance.

MARSHAL: Okay, Colonel. Give us a hand.

COLONEL: (STARTS APPLAUDING) Okay, Folks. Let's give the Marshal a nice hand... You're doin' a fine job, Marshal.

MARSHAL: Not like that. Help us lift him on the hearse.
(COLONEL GOES OVER AND GRABS OUTLAW.)
Okay. On three, we all lift. One, two, three... lift.... (ALL GROAN.)

DOC: Now, the next step of the operation....
we'll need something to kill the pain.

COLONEL: Speakin' of pain.... I got this pain in my arm everytime I do this...(COLONEL LIFTS HIS ARM HIGH OVER HIS HEAD)

DOC: Let me see... (DOC FEELS COLONEL'S ARM.)
Hummmmm... I don't feel nothin'.

COLONEL: Well, I need somethin' to ease my pain
so I don't think about my arm so much...

DOC: Okay. (DOC USES EXAGGERATED MOTION AND STUNT KICK TO KICK
COLONEL IN THE SHIN...OR DOC CAN STEP ON COLONEL'S
TOES.)

That should keep your mind off your arm.

COLONEL: Are you crazy?
(COLONEL HOPS AROUND IN PAIN.)

MARSHAL: Could we get on with it?

DOC: Right you are...Now where was I before the
Colonel threw in that ad-lib?
Oh yeah....Pain killer.... Doc Ptomaine's pain killer.
I make it myself. (DOC STARTS HARD SELL ON AUDIENCE.)
Good people, are you sufferin' from the effects of
seborrhea, the heartbreak of psoriasis, the pain of
bullet holes, toothache or sand fleas?
Well, try Doc Ptomaine's patented red eye and
mouthwash. Guaranteed to put pep in your step
and flair in your hair. It eliminates the gas
that lasts. Yes....all for the all time low price of
a buck six bits a gallon. And I happen to have
a few spare bottles, so step right up and claim
your bottle now....

COLONEL: I might take a bottle.... Any discount for
cash?

DOC: I can let you have this sampled bottle for the
fantastic price of one buck!

COLONEL: Sold!

MARSHAL: Could we forget the business transactions
and get on with getting rid of this varmit?

COLONEL: What's the next step? (COLONEL SIPS OUT OF HIS BOTTLE

DOC: You always consult with the patient before
the operation... Now, any questions?

OUTLAW: Yeah, What's the best thing for hives?

DOC: Bees.

OUTLAW: Sorry I asked.

MARSHAL: Doc, is there anything we could do to
speed things up? We've already destroyed
our script with all the ad-libbing.

COLONEL: See Marshal...I told you we should put the whole act on tape....but no. You wanted to do it live!

MARSHAL: Never mind, Colonel.
Doc, how can we speed things up?

DOC: Well, the only way a serious operation like this could end ahead of schedule is if the patient perspired on the operatin' table.

MARSHAL: I hate to be inhumane, but if that's what it takes.

COLONEL: Don't worry, Marshal, humane don't matter with that varmit.

DOC: Anything you say, Marshal. (DOC FIRES SHOT TO FINISH OFF OPERATION.) That should do it.
Ya win some; ya lose some.

MARSHAL: Now that we're finished, let's get the flower and sign and get him out of here.

(DOC GRABS FLOWER AND SIGN.... HANDS SIGN TO OUTLAW.)

DOC: Grab the sign, Sundown.

MARSHAL: Grab the sign, boy.

(OUTLAW TAKES SIGN.)

MARSHAL: Grab the flower, Sundown.

DOC: Yeah....Hocus-Pocus, grab the crocus.

COLONEL: Holy cow, that is terrible, Doc.

DOC: Have you got a better one?

COLONEL: (TAKES FLOWER FROM DOC AND HANDS IT TO OUTLAW)
Grab the pod, clod.

DOC: Here it is..... The crowning touch.....
Don't strain your cranium, grab the geranium!

(EVERYBODY MOANS.....)

MARSHAL: You'd better grab the flower, boy, or we'll make you listen to Tumbleweed's corny jokes.

(OUTLAW QUICKLY GRABS THE FLOWER.)

MARSHAL: Okay, Doc. Now can we get him out of here.

DOC: Well, I can't take him to Boot Hill,
it's plum full up!

COLONEL: How about takin' him over to the Petting Zoo?

DOC: Great idea! (DOC LIFTS OUTLAW'S HAT....)
How does that sound?

OUTLAW: Did you ever try to saddle a goat?
No thanks!

MARSHAL: It's either that or the trout pond?

OUTLAW: (TO DOC)
Say, can you drive well?

DOC: Don't be silly.
I've never even played golf before.

MARSHAL: Okay folks. Watch out for Doc, he got his
driver's license from a fortune cookie.

(DOC DRIVES OFF WITH HEARSE AND COLONEL PICKS UP
DOCTOR BAG)

Thank you, folks. You've been a very
understanding audience. Be sure to
visit with Theodore Bear and ol'
Tumbleweed this afternoon.

DOC PTOMAINES AS "UNDERTAKER" ACT

DOC ARRIVES ON THE SCENE AFTER GUNFIGHT AND WHEELS HEARSE AROUND OUTLAW TO KEEP CROWD BACK. THEN PARKS HEARSE NEXT TO OUTLAW. MARSHAL IS SURPRISED TO SEE DOC ON THE SCENE INSTEAD OF LANCE.

MARSHAL: Well, look who's here...Doc Ptomaine!
I thought you were still sittin' up with
joe zukin's sick pig?

DOC: Well, it's like this, Marshal... The darn pig
got well, despite my expert doctorin'....
Soooooooooooooooooooooooooooo...Joe sold the old pig.
Yep, Marshal, you might say that old ham's
been hocked! Yuk, Yuk...(DOC SNICKERS AT HIS
LITTLE PUN.) Did ya get it, Marshal....?
Ham-hocked! Ha, ha....

MARSHAL: Never mind, Doc. Can we get this outlaw
debris removed from Main Street?

DOC: Right you are, Marshal, but first I'd better
clean him up....

MARSHAL: Good idea... Where's his gun, Doc?

DOC: Gun, huh...? (DOC LOOKS AROUND.) I thought
he was just shootin' his mouth off at ya,
Marshal...Ha, Ha.... (DOC CONTINUES TO LOOK
AROUND....CHUCKLIN' AT HIS LATEST PUN...LOOKING
FOR GUN...FINALLY BENDS OVER OUTLAW AND PULLS
RUBBER CHICKEN FROM OUT OF OUTLAW'S SHIRT
OR FROM DOC'S COAT....WHEREVER RUBBER CHICKEN
CAN BE HIDDEN PRIOR TO GUNFIGHT....WHERE IT IS
LEAST OBVIOUS FROM SIGHT OF PUBLIC.)
Well, Marshal, would you settle for pot luck?

MARSHAL: Doc, What's goin' on?

DOC: Looks like another chicken-plucker has bit
the dust!

(DOC SHOULD ENCOURAGE GUESTS TO LAUGH AT SICK
PUNS EVEN IF HE MUST COAX CHUCLES FROM AUDIENCE
BY TALKING DIRECTLY TO THEM.)

MARSHAL: Doc, get rid of that stupid chicken and
find his gun!

(DOC PUTS CHICKEN UNDER THE HEARSE OR IN HIS DOC BAG IF HE HAS DOC BAG...AND THEN HE LOCATES GUN, WHICH OUTLAW HAS UP IN THE AIR, AT THIS POINT.)

DOC: I do believe this is the implement of
devastation you are seeking, Marshal.
(DOC HANDS GUN TO MARSHAL.)

MARSHAL: Are you goin' to clean him off or will
these fine folks (MARSHAL GESTURES TO
THE AUDIENCE) be out in this hot sun all day?

DOC: Right, Marshal. (DOC SWEEPS OFF OUTLAW.)

MARSHAL: Doc, he's clean. Let's get on with it
and get him out of here.

DOC: Wait a minute, Marshal. We haven't discussed
funeral arrangements for the beloved deceased!

MARSHAL: Funeral arrangements for him?

DOC: Right, Marshal... And I do believe we are plum
out of valley view lots with custom marble
headstones.....But, how about a burial at sea?
The Golden Hinde should be comin' up the
Guadalupe Slough (OR BAYOU) any day now....

OUTLAW: (OUTLAW BOLTS UP TO INTERRUPT)
Wait a minute! You can't bury me at sea...
I can't swim....

DOC: Don't worry about it, boy... (OUTLAW AND DOC
BEGIN TO ARGUE... DOC TALKING TO OUTLAW)
You won't even need to float!

OUTLAW: I'm no Mark Spitz!

DOC: Yeah, you're more like the Titanic.

MARSHAL: Knock it off.....

DOC: What'd you say, Marshal?

MARSHAL: I said...Knock it off!

DOC: Right you are, Marshal!
(WHILE OUTLAW IS STILL MUMBLING, DOC
FIRES HIS .45 INTO THE GROUND... OUTLAW
KICKS AND THROWS HIS HAT INTO THE AIR.)

MARSHAL: Fine... Now let's get him on the hearse
and get him out of here.

DOC: Okay...but i need a volunteer. (ON THIS OCCASION,
DOC SELECTS A WOMAN TO ASSIST HIM. TRY TO GET
A WOMAN WHO HAS BEEN WATCHING GUNFIGHT AND SEEMS TO
BE ENJOYING THE ACT. BE SURE THE WOMAN IS COOPERATIVE
SINCE THIS CAN BE A DIRTY JOB...I.E. DUSTY BOOTS, ETC.)
Howdy, Ma'm. would you like to help ol' Doc out...?
Please try to resist my charm, Ma'm and concentrate
on this poor unfortunate patient. Please grab
a holt of that there boot.... (IF DOC IS UNABLE TO
GET A COOPERATIVE WOMAN, DO NOT SELECT A MAN
SINCE THEY SOMETIMES TRY TO STEAL THE SHOW.
IF A WOMAN WILL NOT ASSIST, THEN SELECT A CHILD AS
NORMAL.)

MARSHAL: Okay, Doc... Grab the outlaw.
(DOC GRABS OUTLAW AND MARSHAL GRABS
OUTLAWS OTHER BOOT.)

(MARSHAL SPEAKS TO WOMAN.)
Howdy, Ma'm. Thanks for givin' us a hand.
Now, when I count to threé...., Ma'm...
You go that way and I'll go this way
and we'll both make a wish!

OUTLAW: (OUTLAW INTERRUPTS) Hey, wait a minute...
That's not fair....

MARSHAL: Okay... You can make a wish, too...

OUTLAW: That's better!

MARSHAL: Okay.... one, two three...lift!

(ALL THREE PUT OUTLAW ON HEARSE.)
(OUTLAW'S LEG FALLS OFF HEARSE AS MARSHAL
THANKS LADY FOR ASSISTING AND ASKS AUDIENCE
TO GIVE APPLAUSE TO LADY WHO ASSISTED.)

Thank you very much, Ma'm. Folks, let's
give this nice lady a hand for bein' such
a good sport. (MARSHAL STARTS APPLAUSE.)

(MARSHAL TALKS TO OUTLAW.)
Okay, boy, get that leg up there!

DOC: (LIFTING HIS LEG HIGH IN THE AIR AND HOPPING
AROUND ON ONE LEG BEHIND THE MARSHAL.)
Sure seems crazy to me, but he's the Marshal.

MARSHAL: (SEES DOC HOPPING AROUND...)
Doc, What in blazes are you doin'?

DOC: You said to get my leg up....!

MARSHAL: Not you, Dummy. The outlaw!

DOC: Oh! (DOC PUTS HIS LEG DOWN.)

MARSHAL: Okay, Reno.... Get that leg up on the
hearse before I have Doc dump you in the
trout fishing pond....

(POSSIBLE AD-LIBS...MARSHAL CAN USE....

"BEFORE I HAVE THEODORE BEAR USE YOU FOR
A PUNCH BALL...."

OR

"BEFORE I MAKE YOU PUSH TUMBLEWEED'S GOLD
ORE WAGON...."

OR

"BEFORE I TAKE AWAY YOUR BEER PRIVILEGES
AT THE SILVER DOLLAR SALOON....")
(OUTLAW PUTS LEG UP ON HEARSE...)

Okay, Doc....NOW can we get him out of here?

DOC: Gotta give this galoot his flower and sign....
every wake must have a flower and sign.
(DOC GIVES OUTLAW THE SIGN.)
Grab the sign, boy.

OUTLAW: (LOOKS OVER BOTH SIDES OF THE SIGN.)
Hey, this is a different sign than the
one I had last hour! (OR "YESTERDAY" OR
"LAST WEEK".)

MARSHAL: They're all different.

DOC: Don't worry about it, Reno. You can't read
anyway.

OUTLAW: Oh, yeah. I forgot.
(RENO GRABS SIGN.)

DOC: Now, grab this bouquet (PRONOUNCE IT "BOW-KET")
of flowers.

MARSHAL: Grab the flowers, Boy.

DOC: Yeah, grab the begonia before I stona ya!
(DOC SHOULD TRY TO MILK A LAUGH OUT OF THE AUDIENCE
WITH EVERY FLOWER JOKE.... LAUGHING AT HIS OWN JOKES.)

MARSHAL: Grab the flowers, Reno.

DOC: Yeah... Take a peony (PEA-OWN-E) for your ownny!(OWN-E.)
Yuk, yuk....

MARSHAL: One more time... Grab that flower!

DOC: (THIS LINE, DOC SHOULD ACT VERY DIGNIFIED,
LIKE A REFINED ENGLISHMAN.)

Take this Solidago.....(PRONOUNCED SOL-E-DA-GO.)

OUTLAW: (OUTLAW SITS UP AND LOOKS AT DOC LIKE
DOC IS COMPLETELY CRAZY.)

The what?

DOC: (WITH THIS LINE DOC RETURNS TO HIS UNREFINED
AND PUSHY CAHRACTER.....)

The Golden Rod, you clod!

MARSHAL: Either you grab that flower or I'll let
Doc use you as a volunteer for brain surgery.

DOC: (DOC, SOUNDING REALLY EXCITED ON THIS LINE...)

Yeah.... A pig-brain transplant.
Say, you know, Marshal, that wouldn't
take any time at all.... We just wrap his head
in bacon (OR PORK SAUSAGE) and hang him up
in a smokehouse for 90 days or 12,000 miles....
(WHEN RENO HEARS THE WORDS "12,000 miles...."
HE QUICKLY GRABS THE FLOWERS.)
(DOC SAYS TO OUTLAW.....)

Spoil-sport!

(DURING FLOWER LINES OR AFTER ANY JOKE WHERE
ONE MEMBER OF THE AUDIENCE LAUGHS SO LOUDLY
THAT THE INDIVIDUAL LAUGHTER STANDS OUT LIKE
A SORE THUMB.... THE DOC CAN SAY TO THAT PERSON
WHO IS LAUGHING...."BOY, I'M REALLY GLAD YOU
CAME.....!" OR "I'M REALLY GLAD YOU'RE HERE.")

MARSHAL: Okay, now get him out of here....

DOC: (DOC PICKS UP OUTLAW'S HAT OFF HIS FACE AND SAYS
TO OUTLAW.....)

Do you want to drive?

OUTLAW: (RESPONDS LIKE FREDDIE PRINZE OF "CHICO
AND THE MAN....")

It'ez not my joob, mon! (IT'S NOT MY JOB, MAN!)
(DOC PUTS OUTLAW'S HAT BACK ON HIS FACE.)

MARSHAL: Okay, folks, watch out for Doc,
he took his driving lessons from
Casey Jones....

(WHILE MARSHAL IS TALKING, DOC GIVES OUTLAW
THE RUBBER CHICKEN FROM UNDER THE HEARSE.)

DOC: Yeah....and boy, was I off the track!
Yuk, yuk....(LAUGHS AT HIS OWN JOKE.)

(DOC WHEELS OFF HEARSE.)

MARSHAL: Thank you, folks. You've been
a great audience. Don't miss Theodore
Bear, who will be out on our streets in
ten minutes.... (OR MARSHAL CAN MENTION
TUMBLEWEED IF HE IS THE NEXT CHARACTER TO BE ON
STREETS.)

MAIN STREET BANK ROBBERY SCRIPT #2

(UNDERTAKER....LANCE/DOC/ OR SAM HAS HEARSE PARKED IN FRONT OF THE BANK. OUTLAW COMES DOWN THE STREET, STAYING ON THE BANK SIDE OF THE STREET AND STAYING ON THE BOARDWALKS. THE OUTLAW HAS A BANDANA (MASK) OVER HIS FACE AND A DYNAMITE BUNDLE IN HIS HAND. THE MARSHAL WALKS FROM HIS OFFICE TO THE FRONT OF THE CANTINA, BY WALKING ON THE ARCADE BOARDWALK, AS THE OUTLAW COMES DOWN THE OTHER SIDE OF THE STREET. THE OUTLAW FINALLY REACHES THE BANK. HE STEPS OUT INTO THE MIDDLE OF MAIN STREET AND LOOKS UP AT THE SIGN THAT SAYS....."LAST NATIONAL BANK".....

OUTLAW: (WALKING TO MIDDLE OF MAIN STREET AND LOOKING UP AT BANK SIGN.... READS OUT-LOUD....)

Last National Bank.... Hummmm. This must be the place....

(OUTLAW THEN STEPS UP ON THE BOARDWALK IN FRONT OF THE BANK AND BEGINS LOUDLY KNOCKING ON THE FRONT DOOR OF THE BANK.)

(ALL THIS TIME, LANCE IS CLEANING OFF THE BANK WINDOW SILLS, DOOR JAMBS, ETC....)

OUTLAW: Hello.... Open up in there.

LANCE: Hey... What are you doin'?

OUTLAW: (PULLS BANDANA DOWN FROM HIS FACE.)
I'm tryin' to get into the bank!

LANCE: Why do you gotta get into the bank?

OUTLAW: (OUTLAW HIDES HIS DYNAMITE FROM LANCE....
BUT HE HOLDS IT SO AUDIENCE CAN SEE DYNAMITE BUNDLE.....)

Well, you could say I want to open a charge account.

LANCE: Ya can't get into the bank, today.

OUTLAW: Why can't I get into the bank today...?

LANCE: (LANCE POINTS TO SIGN ON THE BANK DOOR.)

See this writin' on the door? It says,
"Hours... Now and Then."

OUTLAW: Yeah.....!

LANCE: (LANCE CONTINUES...)

Well, don't you know nothin'....
It's half-past Then! The bank's closed.
Besides... It's _____ Day.
The bank's always closed on _____ Day.

(LANCE CAN USE ANY OF THE APPROVED LISTED
HOLIDAYS FOR THE ABOVE LINE.)

OUTLAW: But I gotta make a mighty big withdrawl.....

LANCE: You got a real problem.... (LANCE SCRATCHES
HIS HEAD AS THOUGH HE'S THINKING OF A SOLUTION.)
Well, They might let ya in the back door....

OUTLAW: (SURPRISED) There's a back door?

LANCE: Sure..... Every bank has a back door. It's
right next to the vault.

OUTLAW: Right next to the vault?

LANCE: Yeah.... But if you go back there, ya gotta
be real quiet.

OUTLAW: Real quiet?

LANCE: Yeah.... 'Cuz they're countin' the money....

OUTLAW: Countin' the money?

LANCE: Yeah... And when you go back there, don't open
the door too fast or make any sudden breezes,
'cuz you'll blow all the money around....

OUTLAW: Well, how much money do ya think is in this bank?

LANCE: I don't exactly know, but everybody in town has their
money banked up in there.... Let's see, there's
Marshal Westin, Silver Dollar Sam, Ol' Doc
Ptomaine, Jake the Snake and I even got my life
savin's in there.....

OUTLAW: Well, that's mighty fine.... I thank ya for your help.

LANCE: Think nothin' of it...

OUTLAW: (OUTLAW STARTS TO WALK AWAY, BUT HE REMEMBERS
SOMETHING....)
Say, have you got a match?

LANCE: Yeah.... I got one here somewhere....
(LANCE SEARCHES THROUGH HIS VEST, FINDS THE MATCH
AND GIVES IT TO THE OUTLAW....)

OUTLAW: (IF DYNAMITE FUSE IS AVAILABLE TO USE, THEN OUTLAW
SHOULD STRIKE MATCH ON ASPHALT AND LIGHT DYNAMITE

FUSE..... IF THERE IS NO DYNAMITE FUSE AVAILABLE, IT CAN BE PURCHASED THROUGH DIXIE GUN WORKS. IF NO FUSE IS AVAILABLE, THEN OUTLAW TAKES MATCH FROM LANCE AND PUTS IT IN HIS VEST POCKET.)

Thanks alot.

LANCE: Could I interest you in some tobacco to go with that match? I've got a good quarter cigar here.... (LANCE HOLDS UP STUB OF A CIGAR...) I oughta know, I smoked the other three-quarters myself!

OUTLAW: No, thanks.... I don't smoke.... It's hazardous to my health.... (OUTLAW TURNS AND WALKS INTO COURTYARD WITH BURNING FUSE ATTACHED TO HIS DYNAMITE.)

LANCE: (HAS SECOND THOUGHTS.... AFTER OUTLAW DISAPPEARS INTO THE COURTYARD....)

Match? No tobacco? Gun?.... Sounds like trouble. Better clear the streets folks....

OUTLAW: (IN THE COURTYARD, OUTLAW PUTS OUT THE DYNAMITE FUSE, FIRES THE SHOTGUN TO MAKE THE SOUND OF AN EXPLOSION AND GRABS MONEY BAG AND GOES OUT ONTO MAIN STREET. BEFORE OUTLAW LEAVES THE COURTYARD, HE SHOULD BE SURE THE COURTYARD GATE IS CLEAR SO HE DOESN'T RUN OVER SOME CURIOUS KID...)

Yahooo.... I've robbed the bank.

(MARSHAL SHOOTS THE OUTLAW FROM IN FRONT OF THE ARCADE OR CANDY STORE. MARSHAL ALWAYS FIRES A WARNING SHOT BEFORE THE GUNFIGHT BEGINS. AFTER THE OUTLAW IS SHOT, A REGULAR UNDERTAKER CAN FOLLOW. THE BANK ROBBERY SCRIPT SHOULD ALWAYS BE DONE EARLY OR LATE IN THE DAY WHEN CROWDS ARE NOT AT THEIR PEAK.)

APPROVED "BANK CLOSED BECAUSE..." HOLIDAYS

1. Belgian Independence Day.... use on July 21.
2. Ecuador Independence Day.... use on August 11.
3. Brazilian Independence Day... use on September 7.
4. Pay Day... No banks are ever open on pay day.
5. This is the first day of National Posture Week, so stand up straight, Boy.
6. May 14,... Paraguay Independence Day.
7. Old Maid's Day.
8. Alaska Statehood Day... May 21.
9. Sitting Bull's Birthday.
10. National Lush Day.... I'll drink to that!
11. August 17, is Davy Crockett's Birthday.
12. National Rubber Check Day.... All banks are closed
on Rubber Check days.
13. National Procrastination Day was last week sometime,
but the banks celebrate it a week late.
14. National Hedgehog Day.
15. Wash Day.
16. Bastille Day, July 14.
17. It's the last day of National Crime Prevention Week.
18. National Hog Calling Day.
19. Annual Sheep Dip Day in Ticksville, Montana.
20. Mardi Gras

NEVADA STREET BUSHWACKER GUNFIGHT

(OUTLAW IS LEANING AGAINST THE POST, FACING THE MARSHAL'S OFFICE, ON THE PORCH OF THE SALOON. THE OUTLAW IS ON THE GENERAL STORE SIDE OF THE SALOON. DOC HAS HIS HEARSE PARKED OUT OF SIGHT OF THE OUTLAW, NEAR THE MAIN STREET RAILROAD CROSSING AND IS STANDING NEXT TO HIS HEARSE. THE MARSHAL COMES OUT OF THE FRONT DOORS OF THE SALOON AND HEADS SLOWLY TOWARD THE ANTIQUE AUTOS, WALKING DIRECTLY DOWN THE MIDDLE OF NEVADA STREET. THE MARSHAL SHOULD PROBABLY ENTER THE SALOON FROM THE REAR DOOR, NEAR THE STAGE, FROM THE COURTYARD. WHEN THE MARSHAL COMES OUT OF THE SALOON, THE OUTLAW TURNS AND STARTS STALKING BEHIND THE MARSHAL. DOC PICKS UP HIS HEARSE AND STARTS GETTING THE CROWD BACK. THE OUTLAW PULLS HIS GUN AND INDICATES TO THE AUDIENCE TO BE QUIET. THE OUTLAW DOES NOT SEE THE DOC BEHIND HIM. THE MARSHAL KEEPS WALKING, UNAWARE THAT THE OUTLAW IS GOING TO TRY SOME "BACK-SHOOTIN'....."

THE OUTLAW SLOWLY TAKES AIM AT THE MARSHAL'S BACK.... THE DOC TAKES AIM AT THE OUTLAW'S BACK. BEFORE THE MARSHAL GETS TO THE CORNER OF THE ANTIQUE AUTO CROWD CONTROL FENCE, ALL MEN SHOULD BE IN POSITION... DOC STARTS OFF THE GUNFIGHT BY SHOOTING AT OUTLAW'S BACK. AFTER THE FIRST SHOT BY DOC, THE OUTLAW TURNS AND STARTS SHOOTING AT DOC. OBVIOUSLY, DOC MISSED WITH HIS FIRST SHOT AT THE OUTLAW'S BACK..... AND DOC IS SURPRISED TO FIND HIMSELF IN THE MIDDLE OF A GUNFIGHT!

ON THE FIRST SHOT FROM DOC, THE DOC SHOULD PROBABLY YELL:

"Look out, Marshal!"

THE MARSHAL TURNS TO FIND DOC SHOOTING AT THE OUTLAW AND THE OUTLAW RETURNING FIRE AT DOC... TIMING ON THE DOC-OUTLAW SEQUENCE SHOULD BE, FIRST SHOT BY DOC AT OUTLAW AND SECOND SHOT BY OUTLAW AT DOC. BY THIS TIME, THE MARSHAL SHOULD BE AWARE OF THE CHAIN OF EVENTS AND SO THE MARSHAL FIRES THE THIRD SHOT OF THE GUNFIGHT INTO THE AIR. WHEN THE MARSHAL FIRES THE THIRD SHOT, HE SHOULD PROBABLY YELL THE OUTLAW'S NAME.....

"Reno!"

EACH SHOT OF THE GUNFIGHT SHOULD BE DELIBERATE SO THE GUESTS WILL NOT BECOME CONFUSED AND THEY WILL UNDERSTAND HOW THE GUNFIGHT IS PROGRESSING. THIS IS DONE WITH PLENTY OF TIME BETWEEN EACH SHOT.

AFTER THE MARSHAL YELLS THE OUTLAW'S NAME AND FIRES HIS WARNING SHOT, THE OUTLAW TURNS TO FIND HIMSELF IN THE MIDDLE OF A CROSS-FIRE BETWEEN THE INEPT DOC PTOMAINÉ.... A REGULAR GUN-TOOTIN' CLOD..... AND MARSHAL WESTIN, A COOL, CALM AND STRAIGHT-SHOOTING LAWMAN. THE OUTLAW NOW

REALIZES HIS "BACK-SHOOTIN" PLAN HAS BACKFIRED....
THE OUTLAW KNOWS THAT DOC IS A KLUTZ WITH A .45, SO
THE OUTLAW CONCENTRATES HIS GUN FIRE AT THE MARSHAL;
THUS IGNORING THE DOC. SO THE FOURTH SHOT IN THE GUNFIGHT
IS FIRED BY THE OUTLAW AT THE MARSHAL...

WHEN THE OUTLAW TURNS HIS ATTENTION TOWARD THE MARSHAL,
THE DOC TAKES DEADLY AIM, GRIPPING HIS GUN WITH BOTH
HANDS, AND FIRES DIRECTLY AT THE OUTLAW'S BACK. THIS SHOT
GETS THE OUTLAW DEAD-TO-RIGHTS. SO THE FIFTH SHOT IN THE GUN-
FIGHT IS FIRED AT THE OUTLAW, BY THE DOC... WHICH KILLS
THE OUTLAW. SO IN THIS GUNFIGHT, THE MARSHAL HAS ONLY FIRED
ONE WARNING SHOT IN THE AIR.

THE TIMING OF THE SHOTS IS IMPORTANT, SO THE
OUTLAW KNOWS ON WHICH SHOT HE MUST FALL. GIVING THE
IMPRESSION THAT THE DOC SHOT THE OUTLAW IN THE BACK. THIS IS
THE BASIS OF THIS GUNFIGHT.

AFTER THE OUTLAW FALLS, BOTH THE MARSHAL AND THE DOC
QUICKLY WALK UP TO THE OUTLAW TO GET THE CROWD BACK. THE DOC
WHEELS HIS HEARSE AROUND THE OUTLAW'S BODY.

MARSHAL: That was pretty nice shooting.

DOC: Thanks. It just comes with practice.

MARSHAL: Why did you fire two shots?

DOC: The first shot was for practice.

MARSHAL: Sure..... Well, anyway, thanks for the help.

DOC: Think nothin' of it. I just couldn't stand there
and let him shoot you in the back, Marshal.
Ya see, you're an undertaker's meal ticket.
You know our motto: you gun'em down and we wheel'em
out of town!

MARSHAL: Glad to hear that. So.... Wheel him out of town!

DOC: (TO AUDIENCE) First I had better introduce myself.
I am Doc P. Ptomaine. The man of the
hour with a minute to spare for the unfortunate few
you have shot (DOC POINTS AT THE MARSHAL; TRYING
TO CREATE A RHYME) fair and square. Yes, Good People,
I am Doc Ptomaine, on call night or day....,
Saturday's or Sunday's.... double-time for holiday's...
caretaker of the weak and weary.... friend to the
friendless and a qualified medical doctor, who
is a dedicated hypocrite to the oath.....

MARSHAL: Doc.... would you knock it off? You haven't
quit talking since you got here. You must have
been vaccinated with a phonograph needle!

DOC: Hey.... Where in my contract does it say....
"Marshal gets funny lines.....?"

MARSHAL: Never mind. When are you going to get down
to business and clean him up?

DOC: What time is it now?

MARSHAL: (TWIRLS HIS GUN) It's nearing the witching hour!

DOC: I think I just got your message, Marshal.
Let me guess... You want me to clean him up, right?

MARSHAL: Right!

DOC: Okay.... (STARTS SWEEPING OFF OUTLAW. OUTLAW PUTS HAND
UP WITH HIS GUN ATTACHED TO HIS FINGER.
MARSHAL TAKES THE OUTLAW'S GUN.)

MARSHAL: He seems to be clean enough.....

DOC: Okay.... You're the boss!

MARSHAL: Now, let's put him on the hearse and wheel him
away.

DOC: Oh, no.....

MARSHAL AND DOC: (IN UNISON.... MARSHAL SPEAKS LINE
BY MOCKING DOC AS THEY SPEAK THE SAME LINE
TOGETHER.... MARSHAL SPEAKS AS THOUGH
HE HAS HEARD DOC'S SPEECH A MILLION AND ONE
TIMES....)
First, we'd better prepare the deceased
for buryin'.....

MARSHAL: Okay, okay.

DOC: First, we give him the Cert's breath test!

OUTLAW: (SITS UP AND LOOKS AT DOC.)
Hey..... That's not in the script!

DOC: Heck.... I didn't think the audience would notice.

MARSHAL: Could we proceed to step two?

DOC: Oh, yeah.... Step two.... This is my favorite.....
My new-improved patented Pain Killer, Elixir,
Embalming Fluid and Lawn Fertilizer. (DOC STARTS
HIS HARD SELL ON THE AUDIENCE.) Good for ticks, warts,
bee stings, snake bites, wombat wounds, diaper rash
and lighting kerosene lamps. It will restore the

shine to your teeth and the hop to your skip
and jump. It will cure your common cold or make you
forget that you had one.... All for the brand new
low price of two bucks a bottle..... You can get
this here bottle from me or obtain one just like it
in our Candy Store and Sweet-tooth Factory....
Now step right up.....

MARSHAL: Doc... Just cut the hard sell. Do you want to
become a public nuisance?

DOC: Sure. How much does the job pay?

OUTLAW: (SITS UP AGAIN....) Hey.... If you're still
sellin', I'm buyin'....

DOC: (TO OUTLAW) Let's see the color of your money, Boy.

OUTLAW: Here..... (OUTLAW GIVES DOC TWO BILLS AND TAKES
THE BOTTLE FROM DOC AND STARTS DRINKING.)

DOC: (EXAMINES THE BILLS HE'S RECEIVED AND EXCLAIMS HE'S
BEEN ROBBED BECAUSE THE BILLS ARE COUNTERFEIT.)

Hey..... This is funny-money! I've been robbed!
I want my bottle back.....!

OUTLAW: (FINISHES DRAINING THE BOTTLE OF ALL FLUID.
OUTLAW TURNS BOTTLE UPSIDE DOWN AND SHAKES
IT TO PROVE THAT IT'S EMPTY...)

Too late!

DOC: Marshal.... Do something! I've been robbed!

MARSHAL: Knowing your Pain Killer the way I do,
I'd say it was an eye for an eye! (MARSHAL
MEANS THAT THE MONEY WAS PHONY, BUT SO WAS THE
PAIN KILLER.)

DOC: That calls for step three of the old operation....
(DOC OPENS HIS DOCTOR BAG AND REMOVES A PLUMBER'S
HELPER....)

We'll have to pump his stomach!

(DOC GOES OVER TO THE OUTLAW AND PLACES THE PLUMBER'S
HELPER ON THE OUTLAW'S GUT.)

MARSHAL: Wait a minute, Doc. That's not a Stomach Pump!

DOC: Well, it's been approved by Good Housekeeping!

MARSHAL: Maybe so , but you're not going to use it....
Besides, what's so wrong with him drinkin' one
bottle of that potion of yours.....?

DOC: Wrong? Why drinkin' an almost full bottle like that
could result in permanent brain disorders. Why he
could end up with the brain of a four year old....

MARSHAL: Don't worry, Doc. I think it's too late
for that varmit, anyway.

DOC: In that case, I might still be able to perform
my never-to-be-achieved, ever-famous pig-brain
transplant! (DOC PUTS PLUMBER'S HELPER AWAY AND GETS
HIS MEAT CLEAVER FROM HIS DOCTOR BAG....)
First, we'll have to shave his head... and then
we just cut along the dotted line....

OUTLAW: (SITS UP) Hey, I'm not stickin' around for that....
(OUTLAW GETS UP AND STARTS TO RUN OFF.... HE TAKES
ABOUT FOUR STEPS AND THE MARSHAL FIRES HIS GUN
IN THE AIR.)

MARSHAL: (FIRES GUN) Hold it, Reno!
Come back here..... And while you're
at it.... hop up on the hearse! That will save
us from gettin' a volunteer to help lift you up.
Besides... We aren't finished with the act, yet!

DOC: You should have let him go, Marshal.... I thought
my razor was dull until I heard this script...("DIALOG.")

MARSHAL: Never mind. We're going to finish this act....
If we can make just one person happy....(MARSHAL
POINTS TO THE AUDIENCE.)

OUTLAW: (FROM HIS NEW LAYING POSITION ON THE HEARSE)
Yeah.... That's the way I felt about it!
(OUTLAW MEANS IT WOULD MAKE HIM HAPPY TO LEAVE
AND NOT HAVE TO LISTEN TO THE REST OF THE SCRIPT.)

DOC: (STARTING TO GET INTO AN ARGUMENT WITH THE OUTLAW....)
Listen.... You started this mess with your counterfeit
money and then runnin' off and now your corny ad-libs...

MARSHAL: (YELLS TO STOP ARGUMENT...)
Cut it out!

DOC: (STOPS) What did you say, Marshal?

MARSHAL: I said, cut it out!

DOC: Gee, I wish I would have said that!

MARSHAL: Is there any next step to this fouled up operation of yours, Doc.... Or are we going to let Reno's mind wander?

DOC: Don't worry, Marshal.....
I know Reno..... And with his mind, he can't go far!

MARSHAL: Well, it looks like the only thing we haven't done seems to be the flower and sign bit.

DOC: Shall I do that now?

MARSHAL: I think so, before the audience has a neck-tie party for all of us.....

DOC: Right. I've heard tell of unruly mobs.... But look at the unruly haircuts in this group! The wethead is dead! (DOC LOOKS AT AUDIENCE AND CHUCKLES AND THEN SAYS....)
Sorry, folks.... I was only funnin' with ya.....
(DOC GETS THE FLOWER AND SIGN.)
Grab the sign, Reno. (DOC HOLDS SIGN FOR OUTLAW.)

MARSHAL: Grab the sign..... (OUTLAW GRABS THE SIGN.)

DOC: Now, grab the flower. (DOC HOLDS FLOWER FOR OUTLAW.)

OUTLAW: Oh, no.... I ain't grabbin' no sissy flower!

MARSHAL: Grab the flower, Boy.

DOC: Yeah.... Grab the spruce, Bruce!
Yuk, yuk..... (LAUGHS AT AUDIENCE.)

MARSHAL: Better grab the flower.....

DOC: Grab the bramble. Berry!

MARSHAL: You're just wastin' your breath, Doc...
And that's no great loss.... So just have him grab the flower!

DOC: Let me try one more, Marshal. Grab the wreath, Heath!

MARSHAL: You'd better grab the flower, Reno, or Doc will be leavin' in a huff!

DOC: (AN IDEA STRIKES HIM FOR A PUN....)
Yeah.... And if that's too soon, I'll be leavin' in a minute and a huff..... Get it.... Minute and a huff.....?

MARSHAL: (TO OUTLAW) The longer you delay, the more of Doc's jokes you'll have to listen to.....

(OUTLAW QUICKLY GRABS THE FLOWER.)

OUTLAW: (TO DOC) Well, I suppose I'm goin' off to
Boot Hill.....?

DOC: Nope. Can't take ya there. It's plum full up.
I've got a waitin' list for Boot Hill...
In fact, I've got outlaws a just dyin' to get up
there! Yuk ,yuk.... (DOC LAUGHS AT HIS LITTLE PUN.)

OUTLAW: The next time I see you, remind me not to
talk to you. (OUTLAW SAYS TO DOC.)

MARSHAL: Doc, just take him away.

OUTLAW: (TO DOC) Where are we goin'?

DOC: Broken Pelvis, Montana..... Get it?
Broken Pelvis.... Yuk, yuk.
(DOC STARTS TO DRIVE AWAY WITH HEARSE. SAYS TO
OUTLAW.....)
Maybe I could interest you in buyin' a cattle
ranch.... On this ranch, we've got long horns,
short horns and shoe horns.....
Shoe horns.....! That's a good one. Get it,
shoe horns..... (keeps laughing at his own jokes.)

MARSHAL: Okay, folks.... Clear a path for Doc,
he got his driver's license from a pack of
bubblegum cards.

(DOC DRIVES HEARSE OUT THROUGH CROWD.)

Thanks for being an understanding audience.
Let's have some applause for yourselves.
The next gunfight will be at _____ O'clock
on _____ Street.

THE NEVADA STREET SHOWDOWN

(IT IS RECOMMENDED THAT THIS GUNFIGHT BE PERFORMED ON NEVADA STREET, BUT IT CAN BE ALTERED TO BE PERFORMED ON MAIN STREET, IN FRONT OF THE MARSHAL'S OFFICE, WITH APPROVAL OF THE ENTERTAINMENT SUPERVISOR.

THIS GUNFIGHT IS BASED UPON A REVENGE TYPE GUNFIGHT, WHERE AN OUTLAW COMES INTO TOWN TO GUN DOWN THE MARSHAL, BECAUSE THE MARSHAL SHOT THE OUTLAW'S BROTHER IN A PREVIOUS GUNFIGHT. TO INSURE THAT THE MARSHAL WILL LOSE THE IMPENDING GUN BATTLE, THE OUTLAW HAS HIRED A PROFESSIONAL GUNSLINGER TO HELP HIM GUN DOWN THE MARSHAL.

THIS GUNFIGHT CAN BE VERY DANGEROUS TO PERFORM DUE TO THE FAST DRAW TYPE OF ACT THAT IT IS....

-I.E. THIS GUNFIGHT IS PERFORMED SO IT APPEARS AS THOUGH THE FASTEST MAN ON THE DRAW WINS THE BATTLE. DUE TO THIS EFFECT, ENTERTAINERS SOMETIMES GET CARRIED AWAY AND TRY TO "REALLY OUTDRAW THE OTHER GUY:" HENCE, SHOOTING THEMSELVES IN THE LEG BY COCKING THEIR GUN IN THE HOLSTER TO GET A QUICKER DRAW. REMEMBER, BLANKS CAN BURN AND SCAR YOUR LEG. SO SINCE THE OUT-COME OF THIS AND EVERY GUNFIGHT IS PRE-DETERMINED, PLEASE EXERCISE CAUTION AND DRAW AND COCK YOUR GUN SLOWLY AND CAREFULLY OUT OF THE HOLSTER BEFORE FIRING..... NO MATTER HOW SLOW OR BAD YOU MAY THINK IT LOOKS. GUESTS WON'T HAVE A GOOD TIME EITHER, IF YOU INJURE YOURSELF AND RUIN AN ACT OR YOUR LEG.-

THIS GUNFIGHT BEGINS WITH THE MARSHAL POSITIONED EITHER IN HIS OFFICE OR IN FRONT OF THE CANTINA. THE TWO OUTLAWS EXIT THE SALOON FRONT DOORS AND STAND ON THE FRONT PORCH. THE LEADER OF THESE TWO SHOULD BE THE MOST WELL KNOWN OUTLAW.... DRESSED IN VARIED OUTLAW ATTIRE. THE PROFESSIONAL GUNSLINGER SHOULD BE DRESSED IN SLICK BLACK. HE IS THE STRONG, SILENT TYPE... BOTH OUTLAWS SHOULD HAVE RELOADING AMMUNITION IN THEIR VESTS, SHOULD THEY NEED TO RELOAD.

THE LEAD OUTLAW STARTS THE CONVERSATION....

RENO: (IS THE LEAD OUTLAW....) Okay, Utah. Remember what I told ya. I'll get the Marshal down here by firin' a couple of shots. You stay out of sight inside the saloon. When he gets past the saloon doors, you step out and cover him from behind and we'll have him in a cross-fire when he goes for his gun.

UTAH: (IS THE SLICK PROFESSIONAL GUNSLINGER.) I understand.
It'll be your play, Reno.

RENO: Good. Now go inside the saloon and grab yourself a beer. When this whole thing is over, I'll give you your five hundred dollars.

(RENO STEPS OFF THE PORCH... STARTS GETTING THE CROWD BACK... STARTS WALKING TOWARD THE ANTIQUE AUTOS.... UTAH STEPS INSIDE THE SALOON FRONT DOORS AND WAITS FOR THE MARSHAL TO PASS BY... UTAH LEANS UP AGAINST THE MARSHAL'S OFFICE SIDE SALOON FOYER WALL. RENO, AS HE IS WALKING TOWARD THE AUTOS, DRAWS HIS GUN AND FIRES THREE SHOTS IN THE AIR.

IT IS BEST TO TRY NOT TO BLOCK OFF THE NEVADA STREET RESTROOM DOORWAYS WITH THIS GUNFIGHT, SO ALL MEN SHOULD BE POSITIONED ACCORDINGLY.

THE MARSHAL HEARS SHOTS AND WALKS TOWARD THE AUTOS. RENO IS RELOADING HIS GUN WHILE HE IS WAITING FOR THE MARSHAL.

REMEMBER, ALL MEN SHOULD ALWAYS HAVE ONLY 5 SHELLS IN THEIR GUNS WITH THE HAMMER RESTING ON AN EMPTY CYLINDER.

THE MARSHAL WALKS PAST THE SALOON FRONT DOORS AND STOPS TEN TO TWENTY FEET FROM RENO. UTAH KEEPS HIS POSITION.)

MARSHAL: Well, Reno. What's all the fireworks about?

RENO: Howdy, Westin.... Just tryin' to roust you out of the safety of your office.

MARSHAL: You wanted me down here... I'm here now. What do you want?

RENO: Marshal, you might say I'm back in town to repay a large debt.

MARSHAL: That's interesting.

RENO: Do you remember that stranger you had a run-in with in the saloon, about a week ago?

MARSHAL: Yeah... What about him?

RENO: Well, that stranger never recovered from that shotgun blast you gave him!

MARSHAL: I'm a might sorry to hear that, Reno, but that stranger drifted into town.... He didn't check his weapon at my office and he shot a man over a card game in the saloon.

RENO: Anyone can get riled over a card game.... Besides,
there was some cheatin' goin' on in that game.

MARSHAL: What's all that got to do with you, Reno?

RENO: Ya see, Marshal, that stranger was my brother!
And you gunned him down with a scatter gun!

MARSHAL: I'm sorry about your brother, Reno, but
I wanted to talk to him after that card-game
shooting.... He just wouldn't cooperate

RENO: So you shot him with a scatter gun!

MARSHAL: I asked your brother to check his weapon with me
and come down to the Marshal's Office....
He drew on me, fired and missed.... I wasn't
about to give him a second chance.

RENO: Well, this time, Marshal, you won't get a second
chance, either.

MARSHAL: Now, you're not gonna be foolish enough to try to
shoot it out with me, are you, Reno?

RENO: Not without some help, I ain't.

(RENO YELLS TO THE UTAH KID.)

Okay, Utah... Come on out! (UTAH STEPS OUT FROM THE
SALOON FRONT DOORS AND
WALKS OFF THE BOARDWALK
AND STANDS DIRECTLY BEHIND
THE MARSHAL.)

(THE MARSHAL IS STILL FACING RENO....)

Seems like you're out-numbered, Tin Star...
What are you gonna do?

MARSHAL: (MARSHAL QUICKLY DRAWS HIS GUN AND AIMS IT AT RENO.
RENO IS TAKEN BY SURPRISE...)

Well, if I'm gonna get it in the back, I might
as well take you with me, Reno... The way I
figure it, Reno.... I gun you down and then your
pardner takes a shot at me from behind....
That leaves your hired gun to reckon with my deputy,
who's down in the Marshal's Office.... And my
deputy doesn't miss with his shotgun!

So.... If you don't want to get blown away right
now, Reno, I suggest you have your pardner come
around real slow, where I can keep an eye on
both of you.....

UTAH: He's bluffin', Reno.... (UTAH DRAWS HIS GUN.)
Just say the word and I'll blast him!

RENO: (NOT TOO HAPPY WITH THE NEW SITUATION.)

No, Utah... Come around front like he says...
We can still take him from where I'm standin'.
Besides, I want it to look like a fair fight.

UTAH: (COMES AROUND THE MARSHAL SLOWLY. PUTTING HIS GUN
AWAY AND KEEPING THE CROWD BACK.)

Okay, Reno.

MARSHAL: That's a little better. (MARSHAL HOLSTERS HIS GUN
WHEN UTAH TAKES A POSITION
NEXT TO RENO.)

Well, the Utah Kid.....! I haven't seen you
in a long while. Did they let you out of prison
for good behavior?

UTAH: Not likely. Ya might say I took an early release
from the brig....

MARSHAL: What's your play in this, Utah?

UTAH: Why don't you remember? You sent me to prison, Westin.

MARSHAL: Oh... I remember, all right. But you deserved
that prison stretch. Shootin' unarmed men
ain't too friendly.

UTAH: Well, Marshal. You're armed, so that'll make
this fight nice and legal.

MARSHAL: Listen, Boys. Everything that happened to you
and your family was caused by someone breakin'
the law. Why don't you simmer down, check your
weapons and relax in town for awhile?

UTAH: And have you run me in again for breakin' out of
prison.... No, thanks....

RENO: We've got scores to settle, Marshal and all your
talkin' ain't gonna stop us!

MARSHAL: You're makin' grave mistakes, Boys.

UTAH: Enough of this double-talk, Reno.... Just say the word.

MARSHAL: I'm gonna ask you one more time to simmer down.
If you don't want to heed my warning, then go ahead
and make your play.

But let me warn you, Reno.... I'm not going to give you the same first chance to draw that I gave your brother.

RENO: (STARTING TO SWEAT.... KNOWING NOW THAT THE MARSHAL MIGHT JUST START SHOOTING FIRST AND ASKING QUESTIONS LATER....)

Maybe, Utah.... My brother did fight a little unfair.

UTAH: Don't chicken out on me now, Reno. 'Cuz if I have to gun down the Marshal myself, I'll be lookin' for you next!

RENO: (STARTING TO BACK DOWN FROM GUNFIGHT.)

Let's go in the saloon and grab a few beers... Maybe we can catch this Tin Star in some alley later....

UTAH: You go, Reno. I'm stayin'. But either way, you're gonna owe me five hundred dollars!

(THE WORDS "FIVE HUNDRED DOLLARS" ARE THE CUE WORDS.... AS SOON AS THIS PHRASE IS SAID, THE UTAH KID AND THE MARSHAL DRAW THEIR GUNS AT THE SAME TIME. THEY BOTH SHOOT TOGETHER AND THE UTAH KID GOES DOWN... HE IS SHOT IN THE ARM OR SHOULDER. THEN RENO AND THE MARSHAL DRAW AT THE SAME TIME AND THEY BOTH SHOOT AT THE SAME MOMENT. RENO GOES DOWN.)

UTAH: (LYING ON THE GROUND, HOLDING HIS ARM.)

Oh.... I'm hit!

MARSHAL: (GOES OVER TO BOTH OUTLAWS. LANCE OR DOC OR SAM WHEEL UP THE HEARSE AROUND THE OUTLAWS TO KEEP THE CROWD BACK. THE MARSHAL PULLS UTAH TO HIS FEET AND TAKES UTAH'S GUN.)

You're lucky it's only your arm, Utah. Now get out of town before I make the damage permanent. I don't want to see you in these parts again.

(THE MARSHAL FIRES A SHOT IN THE AIR AND UTAH RUNS OUT HOLDING HIS ARM... THE MARSHAL GIVES UTAH'S GUN TO THE UNDERTAKER.)

Here, hold on to this gun....

(NOW RENO IS ON THE GROUND AND A APPROPRIATE UNDERTAKER ACT CAN FOLLOW AS NORMAL. IT SHOULD BE A VERY FUNNY UNDERTAKER SCRIPT SINCE THE PRECEEDING GUNFIGHT WAS SO SERIOUS.)

APPRENTICE UNDERTAKER ACT #2

SCRIPT, COSTUME AND PROPS FOR DOC'S INTERN

1. Derby or brakeman's cap, bow tie, colorful vest, spectacles, clean pants, boots, and a white shirt.
2. Sign and flower, broom. (If a store was robbed, use "crime dosen't pay" sign. If the gunfight was not a robbery, use "curses, foiled again" sign.)

LANCE (the apprentice): (Arriving on scene, drives wheelbarrow at least once around body to help move people back. Gives sign and flower to two kids and sweeps off body.)

MARSHAL: Who are you?

LANCE: I'm Doc Ptomain's apprentice, Lance.

MARSHAL: Well where's Doc?

LANCE: Doc's busy settin' up with Joe Zukin's sick pig.

MARSHAL: Is that pig sick again? Well don't just stand there Lance, clean him up!

(LANCE PROCEEDS TO SWEEP OFF OUTLAW)

MARSHAL: (TO OUTLAW) Put your hand down. Well, that's just fine, Lance. Where's his gun?

LANCE: What gun Marshal? A clean out gentleman like this wouldn't have a gun.

(OUTLAW'S ARM COMES UP HOLDING GUN)

MARSHAL: Well he wasn't shootin' champagne corks at me. What do you call that (points at gun)?

LANCE: Oh excuse me, I guess I missed that part.
(sweeps gun)

MARSHAL: Hold it! (TAKES GUN - TO OUTLAW) Put your hand down, it's not polite to point.

LANCE: Marshal, I'm not sure if we got a pine box big enough to fit this sidewinder.

MARSHAL: Well, why don't you pace him off to make sure?

LANCE: (AS IF HE JUST THOUGHT OF WHAT TO DO) Marshal, I think I'll just pace him off to make sure.

MARSHAL: That sounds like a real good idea; why don't you do that?

LANCE: I think I'll do that.

(AT THIS POINT, LANCE STEPS BACK INTO CROWD AS IF TO GET A RUNNING START)

MARSHAL: Lance, where are you going?

LANCE: Well Marshal, he's a mighty big critter. I think I'm going to have to get me a runnin' start!

MARSHAL: (SPEAKS AN ASIDE TO OUTLAW, LOUD ENOUGH FOR AUDIENCE TO HEAR.) Good luck, outlaw.

(OUTLAW LOOKS UP AT MARSHAL THEN LOOKS AT LANCE WHO IS BEARING DOWN WITH SPEED UPON THE OUTLAW'S BODY. OUTLAW TURNS OVER TO TRY TO HIDE UNDER NEARSE AND AS HE DOES HE GIVES A CRY OF FEAR.)

OUTLAW: OOOHHHHHHH.....

LANCE: (BEGINS PACING OFF OUTLAW) Three, six, eight, eleven and five/eights.

(OUTLAW'S ARMS FLOP OUT, LANCE PACES THEM OFF TOO)

Thirteen and seven/twenty ninths, pie R square of a right angle of a left handed isosceles triangle, divide the inverse tangent of the bullet velocity by the direction of the wind, carry your two... I make him out to be nine feet tall.

MARSHAL: How did you arrive at that decision?

LANCE: That's third grade arithmetic, Marshal.

(OUTLAW SITS UP AND BEGINS TO ARGUE WITH LANCE)

OUTLAW: Wait a minute, you're not even in the third grade yet. You're still in high two with the marshal and me so you can't...

MARSHAL: (SHOOTS OUTLAW WHO FALLS BACK WITH FINGER STILL POINTING IN AIR) Now I make him out to be 6 feet tall. Don't you?

LANCE: Yes, Sir, Marshal, like I said - that's a 6 footer if I ever saw one.

MARSHAL: (TO OUTLAW) Put your hand down. (TO LANCE) OK, let's get him out of here.

LANCE: We'd better get him on the ambulance then. I'm gonna need a volunteer.

MARSHAL: Well why don't you ask for some help?

LANCE: (YELLS IN MARSHAL'S FACE) H E L P !

MARSHAL: Now why don't you ask them. (AND POINTS AROUND TO THE AUDIENCE - LANCE THEN PICKS VOLUNTEER FROM THE AUDIENCE.)

LANCE: Come on out her Pardner and give us a hand. You grab that leg there and we'll load this varmit on the ambulance. We can't take him away in that condition.
(etc....adlib...kid works legs)

MARSHAL: Hold on there, Pardner, - I'll hold this end down. (PUTS HAND ON OUTLAW'S STOMACH)
You put that end down. Ready? Go!
(AS KID PULLS FEET DOWN - OUTLAW HONKS HORN)

MARSHAL: Thanks, pardner, you were a big help.
(TO LANCE) All right, let's get him out of here.

LANCE: (PICKS UP FLOWER AND SIGN DURING LEG BIT ON WHEELBARROW. GIVES OUTLAW THE SIGN)

Grab the flower!

MARSHAL: That's the sign!

LANCE: (CHANGES SIGN FOR FLOWER) Grab the sign!

MARSHAL: That's the flower - now give him the sign!

LANCE: (GIVES OUTLAW THE SIGN) Grab the sign, varmit.
(OUTLAW GRABS THE SIGN)

LANCE: Now the flower dad-rat-it!
(OUTLAW LAYS STILL)

MARSHAL: Grab the flower (OUTLAW STILL MAKES NO MOVE)
Grab the flower, boy. If you don't grab
that flower, boy, I'm going to turn every one
of these kids loose on you!

(OUTLAW GRABS FLOWER)

LANCE: Well, it's off to boot hill! S'all right?

OUTLAW: S'all right.

MARSHAL: OK Folks, watch out for Lance he hasn't
quite qualified for his drivers license
yet!

MARSHAL: (STANDS IN MIDDLE OF CROWD)

Thank you folks, you've been a great audience.

(IF ANOTHER GUNFIGHT WILL OCCUR THAT DAY,
ADD...)

Our next performance will be at _____ o'clock
on _____ street.

AD-LIBS FOR LANCE, UNDERTAKER ACT

#1

LANCE: "Well, howdy Marshal."

MARSHAL: "Howdy. Who are you?"

LANCE: "I'm Doc Ptomains apprentice, Lance."

MARSHAL: "Well, where's the Doc?"

LANCE: "The Doc's operatin' on Joe Zukin's sick pig."

MARSHAL: "Well, I didn't know Doc was a qualified surgeon. That pig must be in a sorry condition if Doc has to operate."

LANCE: "He is now. Doc said he was gonna do some pork choppin'."

(Act continues as normal)

#2

LANCE: "Howdy Marshal."

MARSHAL: "Howdy, who are you?"

LANCE: "I'm Doc Ptomain's apprentice, Lance Boil. But you can call me just Lance."

MARSHAL: "Well, 'Just Lance', where's the Doc?"

LANCE: "Doc's sittin' up with Keith Kittles sick dog."

MARSHAL: "Is the Doc qualified to work with animals?"

LANCE: "You bet, the Doc's a vet."

(Act continues as normal)

#3

LANCE: "Well, howdy there Marshal. Sure is hot today."

MARSHAL: "Howdy, yeah it's hot alright, but who are you?"

LANCE: "Well, I'm Doc Ptomain's new apprentice, Lance."

MARSHAL: "Where's the Doc?"

LANCE: "He's sittin' up with Joe Zukin's sick pig."

MARSHAL: "What's wrong with that pig today?"

LANCE: "It's got heat prostration. In fact, before I left, ol' Doc said that ham was a-roastin'."

(Act continues as normal)

"QUICKIE" UNDERTAKER ACT #3

COSTUME: White shirt, bow tie, brakeman's cap, vest, pants and boots.

Flower, sign and broom.

LANCE: (ARRIVES ON SCENE ALMOST BEFORE THE BODY STOPS BOUNCING. STOPS HEARSE RIGHT NEXT TO BODY AND PUTS SIGN AND FLOWER UNDER HEARSE.)

Howdy Marshal, looks like trouble. Boy he's dirty.

(SWEEPS BODY WITH ONE MOTION FROM HEAD TO TOE.)

ZAP! He's clean, Marshal!

MARSHAL: Where's his gun?

LANCE: (OUTLAW HOLDS UP GUN) Right there, Marshal

MARSHAL: Thanks - Get him outa here.

LANCE: Right! (LANCE AND MARSHAL PUT OUTLAW ON THE HEARSE) Here, varmit!

(LANCE HANDS OUTLAW THE SIGN AND FLOWER TOGETHER)

Well, it's off to boot hill! S'all right?

OUTLAW: S'all right!

The "Quickie" Undertaker Act should be done for special reasons (i.e. when the crowds are unruly, if there is a time shortage in the entertainment program or whenever a short quick street gunfight is needed.

A quickie gunfight should only be performed with the approval of the Entertainment Supervisor.

TRAIN ROBBERIES

Train robberies are performed frequently, between regularly scheduled gunfights. The robberies themselves take place in the badlands (or wild country) near the old Hayes Mansion.

The outlaw could either ride the train out to the badlands from the train station or the outlaw could wait in hiding until the train reaches the outlaw's hideout.

As the train approaches the badlands, the outlaw would fire a warning shot. The train should come to a complete stop.

The outlaw would approach the train engineer.

CASEY: What do you want with my train, Montana?

OUTLAW: I'm fixin' to steal me a little gold, Casey.
 You got any payroll on board?

CASEY: Not this trip, Montana, but you might want
 to check my passengers.

OUTLAW: I'm gonna do just that! And if'n you move,
 I'll have ta gun ya down.

CASEY: I won't make a move.

(OUTLAW CHECKS TRAIN)

OUTLAW: Alright Casey move it out. (OUTLAW FIRES
 A SHOT.)

(IF THE MARSHAL IS ABOARD THE TRAIN, THE FOLLOWING
DIALOG WOULD TAKE, PLACE PRIOR TO OUTLAW'S LAST LINE:)

MARSHAL: (MARSHAL WOULD STEP OFF TRAIN AS OUTLAW
 STARTS TO CHECK THE TRAIN.)

 Hold it Montana!

OUTLAW: Well Marshal, I didn't know you were on this
 train?

MARSHAL: Well, now you know so put up that gun.

OUTLAW: I'll put it up, after I empty it at you.

(OUTLAW SHOOTS AT MARSHAL AND RUNS BEHIND A PROTECTED
AREA. MARSHAL RETURNS GUNFIRE AT THE OUTLAW. THE
OUTLAW MAKES A RUN INTO CLEAR OPEN SPACE AND THE
MARSHAL SHOOTS HIM DOWN.)

MARSHAL: (YELLS TO CASEY) Take your train back to
 town, Casey.

CASEY: Right, Marshal.

(CASEY STARTS TRAIN AND TAKES IT BACK TO TOWN. THE
MARSHAL CAN EITHER RIDE THE TRAIN BACK TO TOWN OR
HE CAN STAY BEHIND AND CHECK THE OUTLAW. THE OUTLAW
SHOULD NOT GET UP UNTIL THE TRAIN IS OUT OF SIGHT.)

Train robberies should be performed comfortably between
scheduled gunfights. If scheduled gunfights are to be
held at 12:00, 2:00 and 4:00, then train robberies
should occur at 1:00 and 3:00.

Any changes in train robberies or train robbery times
should be approved by the Entertainment Supervisor.

IN TOWN TRAIN ROBBERY

Characters: Lance, Marshal and Outlaw

To be done only if train arrives within five minutes to the hour. (Suggest coordination with Casey Jones)

Outlaw jumps aboard an incoming train in the tunnel. While train is in the tunnel, the Outlaw can hop on the last car of the train. By holding onto the roof-support rails and walking along the running board, he can progress to the cab of the train. While walking past the guests in the tunnel, the Outlaw can "gently" move the car roof-support rails from side to side. (Roof rails should move from one wall of the tunnel toward another.) This should be done as Casey Jones mentions "old teetering tunnel". You can certainly feel the swaying motion.

While the train is on the final curve, he should show himself and his gun to the passengers. Outlaw should also wear a scarf around his face.

Outlaw: (Into microphone) "Jest keep this here train movin', cuz I'm taking the gold." (The payroll is on board)

The Outlaw then jumps off the train and runs down Main Street while firing a couple of shots in the air and yelling. He sees the Marshal and shoot-out takes place. Regular Apprentice Undertaker Act follows.

DUMMY SIDEKICK UNDERTAKER

(This undertaker follows the High-noon Dummy Sidekick gunfight. Instead of using a separate undertaker, the Dummy Sidekick wheels the hearse down main street with the Outlaw... This undertaker script could be used when there are only three men available to do the Dummy Sidekick gunfight. Since the Sidekick is wheeling the hearse, both Outlaws would have to come out of the Shooting Gallery doorway and together with the hearse, walk all the way around the Saloon to main street before starting their heavy dialog. As the Sidekick and the Outlaw start walking down main street, the following dialog can take place.....)

SIDEKICK: "Hey, Reno, what are we gonna do with this hearse?"

RENO: "Well, this time, if you don't chicken out, we're gonna gun down the Marshal and wheel him out of town!"

SIDEKICK: "You can count on me, Reno..... Cluck, Cluck!"
(SIDEKICK MAKES THE SOUND OF A CHICKEN.)

(As both men approach the Marshal's Office, The Sidekick parks the hearse and the normal Dummy Sidekick High-Noon gunfight follows. After the gunfight is over, the following undertaker script is used.... After the outlaw falls, the sidekick yells:)

SIDEKICK: "Don't shoot, don't shoot....I give up!"
(SIDEKICK RAISES HIS HANDS IN THE AIR....
MARSHAL COMES OVER...)

MARSHAL: "Well, Dummy, This isn't quite the way it was suppose to work out, was it?"

SIDEKICK: "I don't know, Marshal. I was just along for the ride....." (SIDEKICK GOES OVER AN SITS DOWN ON THE HEARSE.)

MARSHAL: "Well, since you're here.... Why don't you knock off the loafin' and you can help me get this varmit out of here."

SIDEKICK: "I might as well, Marshal. It doesn't look like Reno is gonna pay me any more money, anyhow.... What am I suppose to do?"

MARSHAL: "Well, if Doc Ptomaine were here, he'd clean this varmit up first... Let's start with that!"

SIDEKICK: "Okay....." (SIDEKICK STARTS TO MAKE A SOUND LIKE HE IS COLLECTING MOUTH MOISTURE TO SPIT ON THE OUTLAW.)

MARSHAL: "Hold it! Why don't you use a dry brush instead?" (MARSHAL TAKES THE BROOM OFF THE HEARSE AND HANDS IT TO THE SIDEKICK.)

SIDEKICK: "I was just gonna get the dust to settle, Marshal."

MARSHAL: "Never mind, just sweep him off."

SIDEKICK: (SWEEPS OFF THE OUTLAW.)
"He's sanitary, Marshal....."

MARSHAL: "Who do you think you are, the health inspector? Now where's his gun?"

SIDEKICK: "Oh, goody..... We're playing twenty questions... Let me guess. Is it bigger than a bread-box?"

MARSHAL: "Boy, are you wacko....."
(THE MARSHAL THEN POINTS HIS OWN GUN AT THE OUTLAW.....)
"Okay, Reno..... Give up the firearm..."
(OUTLAW LIFTS UP HIS GUN AND THE MARSHAL TAKES THE GUN...)

SIDEKICK: (STILL GUESSING WHILE WALKING AROUND LOOKING UP AT THE SKY.....)
"Is it animal, mineral or vegetable.....?"

MARSHAL: "Hey, Dummy.... We've got the gun, you can quit guessing, now..."

SIDEKICK: (COMES BACK TO REALITY.....)
"Shucks..... The game was just getting fun!"

MARSHAL: "Never mind. Let's just get him on the hearse and get him out of here."

SIDEKICK: "Marshal.... I don't think this old one-wheeler will hold all that spaghetti..."

MARSHAL: "Not spaghetti.... Wet noodle... Wet noodle... Anyway, you've got a point! Well then, we'll just drag him over to the Stampede ride.... throw him in a seat and turn on the juice up to full blast...."

OUTLAW: (SITS UP.)
"Oh no you don't... No one's gonna throw me into no mix-master..."

SIDEKICK: "How about a Waring Blender?"

OUTLAW: "I'll settle for a Hamilton Beach!"

SIDEKICK: "How about Miami Beach?"

MARSHAL: "Knock it off....."
(MARSHAL FIRES A SHOT IN THE AIR.)
"Now, let's get him on the hearse."

OUTLAW: (STANDS UP.)
"I'm not gonna get on that hearse!"

MARSHAL: "Interesting....."
(MARSHAL GIVES THE OUTLAW A RABBIT PUNCH TO THE MID-SECTION..... THE OUTLAW FALLS SITTING ONTO THE HEARSE IN A FROZEN POSITION.)
"Dummy..... quick, grab his legs and we'll put him on the hearse while he's still cooperatin'....."
(THE SIDEKICK SWINGS THE OUTLAW'S LEGS OVER THE END OF THE HEARSE. THE MARSHAL PUSHES THE REST OF THE OUTLAW'S BODY INTO A RECLINING POSITION.)
"There... Easy as pie..."

SIDEKICK: "Now, what do we do, Marshal?"

MARSHAL: "We give him the flower and sign."

SIDEKICK: (HANDS THE OUTLAW THE SIGN.)
"Here, Outlaw, grab the sign."

OUTLAW: (OUTLAW SITS UP AND SPEAKS TO THE SIDEKICK.)
"Say.... Speakin' of signs, which zodiak sign were you born under....?"

SIDEKICK: (SIDEKICK SCRATCHES HIS HEAD AND THINKS FOR A MOMENT.....)
"Ahhhhh..... I think it was neon!"

MARSHAL: "Knock it off, you clowns.... Just grab the sign, Reno...."(RENO GRABS THE SIGN.)

SIDEKICK: "Now, what?"

MARSHAL: "The flower.... Have him grab the flower!"

SIDEKICK: "What kind of flower?"

OUTLAW: (OUTLAW SITS UP.)
"Pillsbury, I hope....."

SIDEKICK: (HITS THE OUTLAW ON THE HEAD WITH THE FLOWER.)
"Here, take this....."
(THE OUTLAW GRABS THE FLOWER.)

MARSHAL: "Now, get him out of here...."

SIDEKICK: "Well, it's off to see the wizard....."

OUTLAW: "Just follow the yellow brick road...."

MARSHAL: "Please make room for the clowns, folks....
They happen to be very dangerous together."

(SIDEKICK WHEELS THE OUTLAW AWAY.)

"Thanks for being a good audience. The next gunfight
will be at _____ 0'clock on _____ Street."

Three Man General Store Robbery

(THIS GUNFIGHT CAN ONLY BE DONE ON SLOWER DAYS WHEN THE HAT STAND IS NOT OPEN. THIS FIGHT INVOLVES TWO OUTLAWS AND ONE LAWMAN).

The Marshal delivers payroll to the General Store, then leaves and goes into the Cantina. The two outlaws then proceed to go into both doors of the General Store and rob payroll.

The outlaw #1 with payroll runs out of door by the railroad station down toward the antique autos and outlaw #2 runs out the other door to hat stand.

As outlaw #1 gets past the coke wagon on Main Street, the Marshal fires a warning shot. Then outlaw #1 and the Marshal proceed to "shoot-it-out" on the Saloon side of Main Street planter.

After outlaw #1 falls, outlaw #2 steps out of shadows and yells at Marshal for shooting his pal ... second outlaw should be in front of hat stand. Marshal and outlaw #2 shoot it out. Outlaw #2 gets shot and falls over the counter of the hat stand and rolls out of sight behind the hat stand.

The Marshal thanks the crowd for being a good audience... introduces outlaw, taking the payroll, then runs them out of town.

SANDY LOT
SALESMAN UNDERTAKER

(TO BE USED ON LARGE COMPANY PICNIC DAYS)

(Sandy Lot, Salesman, is dressed in white shirt, arm garters, vest (with suspenders over outside of vest), Western bow tie, dark pants, boots and a straw hat (skimmer).

(Undertaker enters the scene wheeling hearse around outlaw to get the crowd back. After crowd is well away from fallen outlaw, undertaker parks the hearse next to outlaw's body, opposite his gun hand).
(Sandy stands on hearse)

Sandy : Gather round, friends and neighbors, boys and girls, grandma and grandpa, aunts and uncles and all you _____/workers.
(Name of company picnic for the day.. If there is no special picnic, use "visiting dignitaries")

Let me tell you of an opportunity of your lifetime...
Let me show you the marvels of the universe, the marvels of the nation, the marvels of your home town, the marvels of the comic book...
Let me....

Marshal: Hold it... Hold it....! Get down from there and tell me who and what in blazes are you?
(Sandy steps down).

Sandy : Who am I?-- Why I am S.I. Lot, but you can call me Sandy Lot.

Marshal: OK, Sandy... How did you get here...? Who sent you?

Sandy : I got here on foot and the good Doctor P. Ptomaine sent me. Doc Ptomaine acquired my services to aid him in his sagging funeral business. I'm employed by Doctor Ptomaine as a wholesale gravesite, tombstone, horseless carriage and used color T.V. Salesman.

(Sandy sticks his thumbs in his suspenders and snaps them while he's talking).

Marshal: (Talking to the audience)
Swell... First of all... they send down a new employee (pointing to undertaker) and then, they expect you to believe that there were color televisions in the 1880's!

Sandy : Well, I'll sell you a color set at a very good price..
\$19.95!

Marshal: Sandy... or whatever your name is... They didn't
make color television in the 1880's...

Sandy : Well... I know that, Marshal! But we give you a
black and white set and a free box of crayolas!

Marshal: Now, I've heard everything... Well, what the heck!
Let's get on with the act...

Sandy : Well... I do believe we have to clean up Dexter!

Marshal: Wait a minute! Didn't they tell you that we don't
use real first names when we're doing a gunfight
script...

Sandy : Oh..!

Marshal: How would you like it if someone called you by your
first name during a show?

Sandy : I wouldn't!

Marshal: Okay... By the way, what does the S.I. stand for?

Sandy : Sandy Ichabod - (Pronounced "Itch=A=Bod. Under-
taker starts scratching... and continues to scratch
or itch-his-bod during the rest of the act...)
(spoken softly)

Marshal: What?

Sandy : (Loudly) Sandy Ichabod (Pronounced Itch-A-Bod..!)

Marshal: Okay, Ichabod, let's get him cleaned up!
(pronounce Itch-A-Bod)

Sandy : Well, before we do that... how about funeral
arrangements? Doc said to get payment in advance..!

Marshal: (Pulls out his gun and twirls it...)
I think we want you to clean him up first.

Sandy : (Seeing gun)
Well, I suppose we could give you the pay-as-you-
go plan.

Marshal: Good thinking...Now, clean him up!

Sandy : (Sweeps off outlaw...)
There you go, Marshal!

Marshal: Thanks a lot!

Sandy : No, that's my brother.

Marshal: What do you mean, "That's my brother?"

Sandy : Well, I'm Sandy Lot! My brother is "Thanks-A".

Marshal: Your brother is "Thanks-A-Lot?"

Sandy : Yep. That's what my dad told mom when he was
born, so the name kinda stuck!

Marshal: (To the audience)
Wholly cow...! Someone is gonna be in hot water
over this script!

(Now Marshal continues...)

Shouldn't we locate his gun?

Sandy : OK...(Points to gun) There it is...I'll sell it to
you for a dime.

Marshal: I'll take it for free
(Marshal takes gun...)

Now...Sandy. Let's put him on the hearse unless
you have some new twist to this script...

Sandy : Nope... The customer is always right... But, I
don't believe we have a ocean view custom Sandy Lot
special perfect enough for "Dexter."

Marshal: (Use undertaker's script name) (pronounced Itch-A-Bod)

(Everytime the word Itch-A-Bod is said...undertaker
scratches...)

Ichabod, if you don't quit embellishing upon this
script, I'm gonna send you back to the personnel
department and they'll make you into a Marketing
Director, at _____

(Name of company, who is having group picnic. If no
group is having a picnic, just stop line after
"Marketing Director")

Now help me put the outlaw on the hearse.

Sandy : Okay, Okay. I know sales resistance when I hear it.

(Both men put outlaw on the hearse.)

Marshal: Now - Give him a flower and sign.

(Use "recycled outlaw" sign for this act.)

Sandy : Ah, yes... There is nothing like gaily decorative flora to top off a somber farewell to the beloved deceased.

Outlaw : (Sits up)

What did he say?

Marshal: He said grab the flower, I think...

Outlaw : Are those roses...?

Marshal: No, they're yours. Now take'm!

(Outlaw grabs flowers)

Sandy : ... And the last warm words to lead our daredevil friend to the depths of the beyond.

Outlaw : (Sits up again) How's that?

Marshal: He say's it's hot where you're going, unless you grab the sign.

(Outlaw grabs the sign...)

Now... Get this varmit out of here.

Outlaw : Where's he taking me?

Marshal: That's irrelevant!

Outlaw : Isn't that a big animal with a trunk...?

Marshal: Never mind. Just get him out of here, Ichabod!

(Undertaker wheels outlaw off...)

THANKS FOLKS FOR BEING A GOOD AUDIENCE.

TWO OUTLAW FIRST GUNFIGHT

OUTLAW #1 IS ROBBING THE CANTINA, WHILE OUTLAW #2 IS ROBBING THE CANDY STORE.

THEY ARE BROTHERS.

OUTLAW #1 RUNS OUT OF THE CANTINA TOWARDS THE TRAIN CROSSING. AT THE SAME TIME, OUTLAW #2 RUNS OUT OF THE CANDY STORE TOWARDS THE MARSHAL'S OFFICE. THEY FIRE OFF ONE WARNING SHOT EACH. THIS STOPS THEM. BELIEVING THAT THE OTHER SHOT CAME FROM THE MARSHAL, THEY THROW THEIR HANDS IN THE AIR. THEY SLOWLY TURN AROUND TO FIND THAT THE OTHER PERSON IS NOT THE MARSHAL, BUT A FELLOW OUTLAW. THEY PULL DOWN THEIR MASKS AND SEE THAT THEY'RE RELATED TO THE OTHER GUY.

Outlaw #1: "What are you doing here, Fred?"

Outlaw #2: "I told you never to call me FRED in public. My name is CIMMARON. So what are you doing here?"

Outlaw #1: "I asked you first!!"

Outlaw #2: "So what does it look like I'm DOIN', I'm robbin' the candy store this hour and it's the only chance I'll get."

Outlaw #1: "But Ma said I could rob the first store today!"

Outlaw #2: "Ma always did like you best. But I'm the oldest so I should get first dibs."

Outlaw #1: "But I'm the SMARTEST, I grad-u-ated from the fifth grade."

Outlaw #2: "But I know the GETTYSBURG A-DRESS"

Outlaw #1: "NO, YOU DON'T."

Outlaw #2: "YES, I DO"

Outlaw #1: "PROVE IT!!!!"

Outlaw #2: "It's 1868 Colorado Street."

Outlaw #1: "WHAT???"

Outlaw #2: "Well, that's where Betty Gettysburg lives."

Outlaw #1: "Never mind that, let's get back to business!"

Outlaw #2: "Where were we?"

Outlaw #1: "I was just about to say it's my turn to rob
this town, this hour!"
(outlaw points to self)

Outlaw #2: "But the Marshal will be in town next hour and
the script says he always wins!!"

Outlaw #1: "Well then, there's only one way to settle this."

Outlaw #2: "You mean....."

Outlaw #1: "Yes!"

(BOTH WALK TOWARD EACH OTHER. THE MOOD TURNS
SERIOUS. THEY REMOVE THEIR HATS AT THE SAME
TIME AND SAY:)

Both : "THE CODE OF THE WEST!"

Outlaw #2: "Ready!"

(THEY PLAY ODDS-EVENS. OUTLAW #1 LOSES)

Odd-Even: An in depth explanation

Two people face each other, then, using right hands they
shake fists at each other three times. On fourth time they
hold either one or two fingers out. Prior to this ritual
they call "Odd" or "Even" in much the same manner as calling
"Heads" or "Tails". If the number of total fingers held are
3, the person who called "odds" wins. If it is 2 or 4, the
person with "even" wins.

Outlaw #1: "That's no fair, YOU CHEATED!!!!!"

Outlaw #2: (BACKING UP) "No, I didn't".

Outlaw #1: (BACKING UP) "Yes, you did!"

Outlaw #2: "Don't force me to use violence!"

Outlaw #1: "You're always sayin' that because you're bigger!!"

(THEY DRAW AND FIRE. BOTH FALL.)

Outlaw #2: (ON GROUND) "Hey, did you call Doc?"

Outlaw #1: "No, I thought you did!"

Outlaw #2: "Then how are we suppose to get out of here!"

Outlaw #1: (JUMPS UP, RUNS OVER TO OUTLAW #2 AND HITS HIM WITH HAT) "YOU DUMMY!!!!!"

Outlaw #2: "Don't hit me!"

(THEY RUN, YELLING AT EACH OTHER, THEN.....)

Outlaw #2: "Wait, you forgot something."

Outlaw #1: "Oh yeah," (SERIOUSLY, TOGETHER, ARM OVER SHOULDERS) "Thank you folks, you've been a great audience. Our next performance will be at _____ o'clock on _____ Street."

(BOTH OUTLAWS SEPARATE AND GO DIFFERENT WAYS OUT OF TOWN)

PERRY NOID,
MISUNDERSTOOD
UNDERTAKER

(Perry should be dressed very bland. Levis pants, dark boots, white shirt, glasses, lance cap (breakman) and light colored vest. No arm bands. Perry enters scene and wheels hearse around audience to keep crowd back, but does everything very shyly and carefully.

Perry parks hearse next to outlaw after crowd is back.)

Marshal: Well Howdy. Who are you?

Perry : Me? Oh... I'm nobody. I work for Doc Ptomaine... I'm new, so don't blame me for anything!

Marshal: I'm not blaming you for anything, I just want to know who you are...

Perry : My name is Perry Noid. But my friends call me Perry. Are you my friend?

Marshal: Well, Perry. I'll be your friend if you'd like... Where's the good doctor?

Perry : Who?

Marshal: Doc Ptomaine!

Perry : Oh... That doctor... He's gone to the circus...

Marshal: The circus?

Perry : Yesss... (Slur the "S" on "Yes"!) He said he was going to collect some money from some fat ape...

Marshal: Well.... Since you're here, instead of Doc, let's have you clean up this varmit.

Perry : I thought you said you'd be my friend?

Marshal: Well, I am your friend.

Perry : I don't think so... You put this varmit out here 'cuz you don't like me.

Marshal: Nonsense. Don't be paranoid...

Perry : How can I not be me?

Marshal: Sorry, Perry. Why don't you just sweep off the outlaw?

Perry : Okay... It won't hurt, will it?

Marshal: No... It's just a broom.

(Marshal takes broom off hearse and hands it to Perry. Perry sweeps off outlaw very carefully.)

(After Perry sweeps off outlaw...)

That's very good, Perry.

Perry : You're just saying that to make me feel good...

Marshal: No, really, Perry, that was a fine job.

Perry : Okay.

Marshal: Now, where's his gun?

Perry : (Starts screaming)
I didn't take it!!!! I didn't take it!!!!
I'll give it back! I didn't take it!
Don't hit me! I didn't take it!

Marshal: (Grabs Perry)
Calm down, calm down. I know you didn't take it. The outlaw was shooting at me and now we have to find his gun. It's like hide and seek.

Perry : I don't like games. I'm not good at games.

Marshal: But this is very important... We have to find the gun.

Perry : Oh... Okay. Where do I look?

Marshal: You look around the hearse and I'll ask the outlaw...
(Marshal lifts outlaws hat... While Perry looks under hearse.)

Okay, Concho, if you don't want to feel like a herd of buffalo have parked on your body, you'd better give up the firearm...

(Concho's arm quickly goes up with gun attached.)

(Marshal calls to Perry...)

We've found the gun, Perry.

Perry : See, you didn't believe me when I said I didn't take it!

Marshal: Sorry, Perry. I guess I was wrong...
(Marshal says this looking perplexed.)

Now, Perry, let's get this sidewinder on the hearse.

Perry : We can't!

Marshal: Now what's wrong?

Perry : Doc never told me if we have sidewinder pine boxes... All we have are varmit pine boxes. What can we do?

Marshal: Well, in that case, we'll haul this varmit out to the canoe dock, secure him on the bottom of the canoe and...

Outlaw : (Sits up)
Hey - no one needs to secure me to no canoe. I'm already secure.
(Outlaw points to Perry)
He's the one who needs to be secure.

Perry : (Starts arguing with outlaw...)

See, Marshal. He doesn't like me, nobody likes me.

Marshal: (Fires shot in the air)
Knock it off...
Now... Concho, apologize to Perry...

Outlaw : Me, apologize?

Marshal: Either you apologize or we'll let Perry toilet paper your bandit's hideout.

Outlaw : (Mumbles something)

Marshal: Louder!

Outlaw : Sorry...

Marshal: Feel better, Perry?

Perry : I guess so.

Marshal: Now... Let's get this varmit on the hearse.

Perry : How do we do that?

Marshal: Pick yourself a volunteer, from the audience.

Perry : Can I pick someone who likes me?

Marshal: Sure. Pick someone just like you, Perry.

Outlaw : Yeah, pick out a chicken.

(Perry selects volunteer... Perry should try to pick out a good looking teenage girl... to assist)

Outlaw : Boy, he's not as crazy as I thought he was.

Marshal: Down, boy!

(Talks to girl...)

Now, Miss. You grab a-hold of his left boot, I'll grab his right boot. On the count of three, you go north, I'll go south and you can make a wish.

Outlaw : Can I make a wish?

Marshal: (To outlaw...) Your wish has already been granted.

(To girl) Now - one, two, three ... lift.

(All put outlaw on the hearse)

Outlaw : Oh... I'm in love.

Perry : I'm getting sick...

Marshal: So is the audience, so let's stick to the script.

(To audience)

Let's give our lovely assistant a nice round of applause.

Now... Perry, let's give this varmit his flower and sign.

Outlaw : Can he pick another helper from the audience?

Marshal: Quiet, Romeo!

(Perry has flower and sign ready...)

Now - give him the flower, Perry..

Perry : Are you sure he won't hit me?

Marshal: Don't worry, he's got other things on his mind...

(Outlaw in a love daze...)

(Marshal to outlaw...)

Grab the flower...

Outlaw : Sure, Marshal. For you anything.

Perry : I think he's delirious...

Marshal: Good - give him the sign before he comes out of it...

(Perry gives outlaw the sign...)

Outlaw : (Breaks into singing the first few bars of Enrico Caruso's song of "Be My Love...."
(Outlaw grabs sign...)

Marshal: Now - Perry - Wheel him out of here. Drop him off at Doc's office... so he can check for spring fever.

Perry : (Wheels hearse away...)

No one respects me... I get all the tough jobs...

(Perry continues to mumble about being picked on all the way to the courtyard)

Marshal: Make way for Perry and Concho. Both of them
have lost their heads.

Thanks for being a good audience; the next
gunfight will be at _____ o'clock on
_____ Street.

B. W. Bugleboy - Undertaker Act
(After regular gunfight)

B. W. is dressed as follows:

Denim shirt
Dark pants tucked in boots
Red suspenders (or yellow)
Yellow scarf worn like cavalry soldier
Bugler hat (Kept)
He has a bugle slung over his shoulder

Marshal: Oh no, not another apprentice of Doc's.
Who are you?

B. W. : Who me? I am Doc's apprentice on special assignment
from the Cavalry at Fort Far West on Indian Island,
over by the river...

Marshal: But what's your name?

B. W. : B. W. Bugleboy, Sir. (salutes)

Marshal: I know I'm going to be sorry but, (sigh) but
what does the B. W. stand for?

B. W. : "Boogie Woogie", Sir.

Marshal: Boogie Woogie Bugleboy?

B. W. : From Company "B".

Marshal: I had to ask! Well let's get on with it.

B. W. : OK, but first I gotta play Taps.

Marshal: You can actually play that thing?

B. W. : Sure, I played first chair first clarinet
in the company band. (B. W. blows his horn)

Marshal: That's Taps?

Outlaw : Sounds more like a moose with hay fever.

B. W. : It does not.

Outlaw : It does too.

They argue until

Marshal: (Fires shot) Knock it off. Now B. W., clean him up.

B. W. : (Saluting) Yes Sir.

(Cleans outlaw off)

Marshal: That's clean enough B. W. Now let's get on with it. Can we get him on the hearse?

B. W. : I'll need some help.

Marshal: Well, call for some.

B. W. : (Starts blowing his horn.)

Marshal: What are you doing??

B. W. : Playing my "Assistance Needed" call.

Marshal: It sounds like your Taps.

B. W. : You know, I've noticed that everything I play sounds that way.

Marshal: Never mind. Ask one of those partners to help.

B. W. : (Gets partner and goes through the traditional leg bit.)

You grab that leg. (Points to inside leg next to hearse.)

Marshal: You take this leg, and go that way. I'll take that leg and go the other way.

(To B. W.)

You take his shoulders and go that way and we'll all make a wish.

B. W. : (Sees gun) Sounds retreat, he is armed.
(Hides behind partner)

Marshal: What are you doing? (Takes gun) Come on out. Now on three we all lift. One - Two - Three.

(B. W. has volunteer work legs)

Marshal: Let's give this partner a big hand. Now B. W. let's give him the flower and sign and get him out of here.

B. W. : Grab the sign.

Marshal: Grab the sign outlaw.
(Outlaw grabs sign)

B. W. : Now, grab the flowers.

Outlaw : There is nothing that can make me grab those smelly, stinkin, sissy flowers, so there.

Marshal: Play, B. W. (B. W. starts to blow horn.)
(Outlaw grabs flowers)

Now let's get him out of here

B. W. : Shall I play the call to charge?

Outlaw : (Stands up) CHARGE!!! He ain't charging with me on that hearse.. I AM WALKING

Outlaw runs away)

B. W. : (Chasing outlaw) Come back here, I'm suppose to drive you, etc.

(B. W. pushes the hearse after outlaw)

Marshal: Thank you folks for being a patient and brave audience. Our next gunfight will be at
_____o'clock on_____
Street. Have a good day.

FRONTIER VILLAGE SCHOOL TOUR SPIEL

TOURS

LET ME TELL YOU A STORY.....

A point of considerable pride is the true enjoyment which our school visitors derive from their tour of Frontier Village. We have received many compliments and it is our earnest desire to continue to merit this praise.

The following suggestions are for the guidance of each tour guide.

1. Know your story:

You will be provided with a prepared script.
Study it carefully and learn it well.

2. "Tell" the story -- don't recite it!

Think of the people you know who are good story tellers. They know their subject and they think about what they are saying while they are saying it. If you recite it without thinking -- your listeners will soon lose interest in what you have to say.

3. Speak Clearly!

Don't mumble. Don't whisper. Don't garble your words. Practice enunciation while you are driving your car. Watch yourself in a mirror. Try enunciating every word slowly and clearly. Soon you will find that such practice becomes a habit of speech. REMEMBER -- your listeners will never have any idea of the story you are telling unless you speak clearly.

4. Stick to the script!

Like any good actor -- stick to your script.

Your script has been carefully prepared with a definite purpose in mind.

If you have an idea that will improve the script take it up with your supervisor. Suggestions are welcome and happily received. But unless you have an official approval for a change -- stay with the script.

5. Don't worry about being nervous!

Almost every professional actor, speaker, announcer, or singer gets a little bit nervous just before he goes on stage.

The good ones -- or the successful ones have this feeling all their lives. They never get use to it.

Just remember this -- getting nervous is nature's way of helping you be at peak condition.

So, if you get a little bit nervous -- don't worry about it. It will pass quickly.

And because you were nervous -- you will probably have done a better job.

6. Learn your facts.

Your listeners will ask many questions concerning the actual facts about Frontier Village and the early west. Find out the facts so that you can answer correctly. If you don't know the answer, find out the answer and let the person know. You may wish to answer by letter to the person and the school class.

7. No jokes or funny sayings:

Don't improvise with something you think is funny -- it may not be.

Most of all -- never -- never -- use an off-color expression or remark.

8. Remember the following.

Some wise man once said -- "Success is the simple ability to minimize your mistakes and magnify your achievements."

FRONTIER VILLAGE
SCHOOL TOUR

Upon arrival of the busses, the deputy will walk out to the parking lot and greet the busses. After the children are off the busses and lined up, then extend the formal greeting.

"HOWDY PARDNER'S! I'm Deputy Marshal _____, and I'll be your host on our tour this morning."

Lead the group into the Main Gate area and stop in front of the Stroller Depot.

"Today as we tour the Village, we will be going back in time. We will see the history of the old west from the 1890's back to the early 1800's."

"The big wooden blockhouses you see behind you were used in military forts. The blockhouses were situated on the corner of the fence lines surrounding the fort. The best rifle shots manned these blockhouses to defend the walls."

"The mushroom shape of the blockhouse prevented anyone from gaining entrance from the outside."

Next, proceed to the Ferris Wheel sign and stop the group in front of the sign.

"The Ferris Wheel is one of our exciting rides. The Ferris wheel is not of modern design...as our sign points out."

(Read the sign to the group if time permits.)

Ferris Wheel Sign

"The product of a young boy's imagination watching the turning water wheel in the Carson River of Nevada."

"The Ferris Wheel was the chief wonder of the World's Columbian Exposition of 1883 in Chicago. The Wheel was first seen by the public on this date, but it was actually conceived some 20 years earlier by young George Washington Ferris on the Carson."

"The main characteristic of the Ferris Wheel is its tension spokes. Only the spokes below the axle are in use at any one time. And they are always stretched by holding up the lowest arc of the wheel. They support the upper arc, making a perpetual bridge."

"This Ferris Wheel was built by Eli Bridge Co. They have built over 1135 Ferris Wheels, more than any other company in the world."

(End of sign)

"Over here is our "Village Square", which in towns of old was the central meeting place of the towns people on Sunday afternoons. It was usually found in the heart of town."

(Next, lead the group to the train crossing on Main Street. Stop at the crossing.)

"This is the Main Street of Frontier Village. It is very similar to the Main Street in many towns of the old west. All towns had certain types of businesses. There was always a General Store. The General Store was the emporium of yesterday. It carried all types of food and merchandise, everything a person could want. There were other types of shoppes and stores and of course no town was complete without a Saloon."

"Unfortunately, the cowboys didn't have all the fun places, as we do today, to spend their free time. Every town usually had atleast one Saloon and perhaps as many as four or five. Come Saturday night, the Saloons would be bust'n at the seams with wild cowboys unwinding from a hard week's work on the range. A friendly game of cards, wild dancing, and some liquid refreshment were the highlites of the evening."

(Next, move the group down to the front of the Mexican Market. Stop at Market.)

"This is the Mexican Market. Can anyone tell me the type of materials used in building this building?adobe brick. Does anyone know why this type of material was used by the Indians and Mexican cultures? Well, in many parts of the world there are vast stretches of land with no trees or wood. And usually in these parts of the country there is very little rain fall. Since there is no wood, the people must use the resources available to them...so they build their houses from the land. Adobe is a good building material. An adobe mud is mixed and straw is added. After the bricks are formed, they are put out to dry and harden. Since there is very little rain fall, the adobe buildings withstand the elements very well."

(Pick out one of the boys from the group. Move over to the pillory and have the boy put his head and arms through the holes. This usually brings a good laugh from the class.)

"The pillory was used as a form of punishment. Anyone who committed a wrong doing was usually placed on display in a pillory for all to see. This exhibition served to remind others that 'crime doesn't pay'."

"Thanks for being a good sport."

(Next, move over to the Marshal's Office. You stand on the sidewalk and face the group.)

"The Marshal's Office in the towns of the old west was the seat of law and order. Our Marshal's Office is a replica of the ones found in the old west. The posters on the walls are authentic reproductions of some of the famous posters."

"While we are here, does anyone know how the word 'cowboy' came into being? Well, in the early west, when not enough men could be found to help in the annual roundup, young boys between 10 and 13 years old were used to help round up the range animals. So the young boys soon came to be known as 'cowboys'. The name is still with us today."

(Next, move on to the fish pond and present the following information.)

"This is Rainbow Falls, our trout fishing hole. Many a young boy in the old west had his favorite fishing spot. This is one fishing spot that is really a favorite with our guests who visit the Village."

"We have over 3,000 rainbow trout in this pond. They range in size from 6-18". This pond is over 10' deep and the water is kept at a constant temperature of 55-60 degrees."

"Many of our guests ask us how come the fish bite as soon as the hook is thrown into the water. Many people think that we 'starve' the fish to make them bite. Well, just the opposite is true. We feed our fish every day. By feeding every day, the fish become 'gluttons' and they want food all the time. So, whenever a baited hook is put in the water, they go after it. If we did not feed our fish daily, then they would go on a 'fasting' diet and would not eat for 10 days. 'Fasting' is the way Mother Nature maintains a balanced food supply in mountain lakes and ponds."

(Next, move the group to the Mine Ride control area.)

"This is as far back in time as we are going to visit today. The time is around the 1840's or 50's. This is our lost Dutchman Mine Ride. The area here represents one of the three (3) types of mining used during this era. Our mine represents the 'tunneling' method of mining. This is the method by which men would pick, dig, and blast their way through a mountain in search of that precious commodity....GOLD!"

"Another type of mining was 'hydraulic'. Using a stream or large source of water, the miners would shoot a strong force of water at the side of a mountain and literally wash away the dirt leaving only the scars of barren rocks."

"Later on our tour we will see an example of the third type of gold panning, the 'placer' method."

"Now, let's cross over the suspension bridge and go over to Indian Island....hold on tight."

(Once on the Island, assemble the group around the stage area.)

"On Indian Island we have recreated some of the dwellings of many Indian tribes. Represented here are the Cheyenne, Kiowa, Commanchi, Blackfoot, Apache, and many others. Like you and I they had many different types of housing. Some built their houses out of trees and wood, others burrowed into the ground and built a 'pit' house, still others built 'earth lodges' like the one behind us. (Point to the one behind the stage, next to archery.) And, of course, the famous 'tepees' that you see."

"The Sioux, Cheyenne, Blackfoot, Kiowa, and Commanchi were some of the greatest horsemen and fighters in the world. If you've ever heard of Custer's Last Stand, these were some of the Indians who took part in this great battle. Many historians will tell us this was the last large scale battle between the red-man and the U.S. Army, and it marked the end of a way of life for the Indian on the American frontier."

"Over there is Fort Far West, a replica of the forts of the old west. Also, on the Island we have an Archery Range where our guests may shoot a real bow and arrows."

(If the tour group is studying the Indian cultures, you should take the group around to each of the different types of dwellings on the Island and explain (read signs) the different types of lodging. Let them explore the Fort blockhouses and catwalk. Watch your time, spend no more than 10 minutes on the Island.)

(Reassemble the group and cross back over the swinging bridge... great fun!)

(Organize again at Mine Ride bridge and proceed to Gold Panning.)

"Here at El Dorado Diggin's is represented the third type of gold mining, the 'Placer method'. A miner would take a big pan and scoop up sand at the bottom of a stream bed. Then he would carefully wash the sand away leaving the heavier gold at the bottom."

"A 'sluice box' was sometimes used. A shovel full of sand and gravel were placed in a box with water running through it. The box would be rocked back and forth, washing away the gravel and leaving the heavier gold which settled to the bottom."

"Gold often took the form of nuggets, chips, or dust. The miners kept their gold in a leather draw string bag called a 'poke'."

(Move the group to the Canoe Dock area.)

"Behind you is our Hunter's Paradise Shooting Gallery where our guests can pit their skill against the best of the old timers."

"Here is our exciting canoe ride. These canoes are patterned after the trade canoes which were used on the Great Lakes and in Canada. The canoes of old were made of birch bark, saplings, pitch and tar. They could carry a load of 500 pounds or a crew of between 4-12 men."

"Our canoes are 35' long and they don't carry cargo. Instead, they carry up to 18 people. The canoes weigh 800 pounds each. They were made in Old Town, Maine. Our canoes are 'free float' and in order for them to move everyone must paddle."

"Out there across the lake is Petting Zoo Island. Guests may pet and see many different types of animals. We have sheep, goats, rabbits, llama, turtles, pigeons, chickens, and even the NBC peacock."

"Throughout the Village we have many animals that are free to roam in their natural habitat. If you look closely as you walk around you may see:

Valley quail

Cotton Tail and Jack rabbits

Several types of squirrels:

The Black Pine, Golden Mantle, and Ground squirrels. The Golden Mantle squirrels we have here at F.V. are of a very rare variety.

We have many different types of birds:

Magpies, California Jays, Woodpeckers, robins and blackbirds.

We have two types of owls, the Barn and screech owls.

Let's not forget our ratcoons and opossum.

And as you see we have a large number of mechanical ducks. We wind up these ducks each morning and turn them loose. They look almost real don't they?"

"Can anyone tell me the difference between a tree squirrel and a ground squirrel? A ground squirrel has a very skinny and slender tail. A tree squirrel has a big bushy tail. The bushy tail acts as balance for the tree squirrel as it moves and jumps through the trees."

(If time permits, let the group feed the ducks some bread.)

"The ducks we have at Frontier Village are primarily mallards. The male, colorful one, is called a drake. The brownish one is the hen. Notice that the male (drake) has 2 curved feathers on its tail...the female hen does not."

(Next, move the group to the Stagecoach crowdcontrol.)

The stagecoaches we use here at Frontier Village are the concord type. This was the way of crosscountry travel before the coming of the Ironhorse."

(If time permits, read the Concord Stagecoach sign.)

THE CONCORD STAGECOACH

"Frontier Village Stage Line coaches are replicas of the Concord Stagecoach built for "Wells Fargo" in the 1850's by Abbot Downing and Company of Concord, New Hampshire. They were a fine example of Yankee ingenuity and craftsmanship, providing the best means of non-rail transportation, and accomplishing the mighty task of empire building."

This particular coach carried passengers, mail and treasure over the central overland route from "Hangtown," California now "Placerville" to Carson City, Nevada; then with completion of the railroad in 1869 travel between "Mountain View" and "Santa Cruz" south of San Francisco. On mountain duty such a coach was pulled by six horses. The average run for the 1900 miles between "Saint Joseph", Missouri and "Sacramento" was 16 days...Nine passengers rode on the leathered upholstered seats inside; one more sat beside the driver; and six perched on the roof...giving the coach a total capacity of 16, though more were often carried in a pinch. Luggage was stored in the leather boot at the back, and under the seat was sitting the "Wells Fargo" treasure box carrying gold dust and bullion, as well as valuable mail guarded by the shotgun messenger, sitting beside the driver...

Each spoke of the wheel was hand hewn from the clear super-seasoned ash and fitted into the hub with the artistry of fine cabinetmaking. The thoroughbraces on which the coach body swung were made of layers of thick steerhide, tougher than steel springs, enabling the hearty coach to absorb the road shocks without straining the horses. The cost of building such a coach at that time was approximately \$1500.

(Now, move the group to the Train Depot....if arranged in advance, the outlaw will surprise the group with a shoot-out against Deputy.)

(After everything has calmed down, get the group to stand on the depot platform. Proceed to give a quick talk on gun safety. Demonstrate gun danger...shoot a coke can.)

"The type of weapon we use here at Frontier Village is the Colt .45 caliber single action Army revolver. This is the gun that "Won the West". It was used by cow pokes, outlaws, lawmen, bankers, stage drivers...just about everyone who had a need for a weapon."

"There were several different types of 'Colt' guns. The 'Peace-maker' was extremely accurate when shooting at distant targets. The Calvary model was used by foot soldiers and the horse mounted calvary of the U.S. Army. The sheriff model was used for close range gunfighting."

"The ammunition we use here at Frontier Village is a black powder blank type. Even though the bullet is removed from the casing, the black powder is dangerous at close range, as we will now demonstrate."

(By using a coke can on a pedestal, show the danger of a blank. This is done by calmly cocking the gun, aiming it at the coke can at a distance of 4-8 inches and pulling the trigger. The can will promptly separate into several pieces.)

"Now, if you will look around, you will see our 1890's train depot. This type of depot dotted the countryside at the turn of the century."

"Our train is a replica of the diamond stack which was very popular in the 1890's. If everyone is ready, let's climb aboard for a ride around Frontier Village. All Aboard!"

(Point out interesting parts on trip...basic train spiel.)

(Back at the depot, move to the School House if time permits. Have school open and background spiel on. Let group go inside school and see how schools looked years ago when grandpa was a boy.)

SCHOOLHOUSE SPIEL (Tape)

"Howdy Neighbors, welcome to Frontier Village School. You might have found our little red schoolhouse anywhere west of the old Mississippi when grandpa was a boy. School is in recess right now so you take a good look around as visitors are special people and there is always time for them."

"As you good folks know the wild west would not have progressed nor grown without the old red schoolhouse and school marn. Of course the methods and means in those days were quite primitive."

Or were they? For instance, each classroom, and most schools only had one classroom, had one water bucket and dipper, one wash basin and towel where all of the children shared their ills, measles and coughs, so that no child would feel slighted or left out."

"Certainly all work and no play made Jack a dull boy, and sure as anything someone would produce a bean shooter and things wouldn't be dull around here very long. There were other forms of excitement to be found in our classroom, such as changing that cute little girl's hair, who sat right in front of you, from red to blue with your ink well."

"Course there was puppy love aplenty, what with our students going from kindergarden in the same classroom till they ran out of books with higher learn'n in them. Slates were sometimes used for more than doing the three r's. Books then as now can teach us many things. And of course, read'n, writ'n, and 'rithmetic were a must in grandpa's day. However, it looks like one of our students was miles away from our school on an exciting adventure with Frank Merriwell, one of the heroes of all little boys."

"Now each school had one student privileged to wear that pointed hat, known as the dunce cap. And he spent his time sitting on that stool in the corner. After school he wrote sentences on the blackboard, beat the erasers, chopped some wood for the stove or filled the lamps with coal oil."

"Certainly we must not overlook our teacher. To many a child she was the meanest, sternest, smartest, kindest, happiest person in the whole world. To the younger children she was their mom away from home. To most girls she was a friend and companion you could talk to and trust in. To the boys she was fire and brimstone. Wise to most tricks but able to laugh if surprised by a new prank. Like as not she'd probably give your slingshot back to you right after school. She might not have always had a college degree, more often she volunteered to fill a job when needed. But she was a big part of all of our lives, and she'll live in our history and the building of the West."

"Now as you leave our Frontier Village School of yesteryear, we'd like to tell you a few things you might have wondered about."

"It seems that during grandpa's day, schoolhouses and barns were almost always painted red, as red was then the most durable paint."

"Also, the bell in the tower was given to us to preserve, and it comes from one of the first schools to be erected in Alamaden, a nearby community. Now that ends our visit folks, and we do hope you have enjoyed our school. We want to thank you for dropping in and please feel right at home anytime."

(Move the group to the Main Gate.)

"I wish to thank all of you for being such a good group. Thank you for visiting us today."

(If arranged in advance, the teacher may want to let the children visit the top of the blockhouses before getting on the busses.)

(After busses loaded, wave goodbye....after busses leave, lock gate.)

(Give out park brochure to children if cleared in advance with entertainment supervisor.)

INDIAN ISLAND DWELLINGS

Plains

These tribes lived in what is known as the Great Plains...a vast land reaching from Canada to Mexico. Always moving, following the seasons and buffalo, the Tipi was their portable home. The Plains Indians were great fighters and the finest horsemen in the world. These were the Kiowa and Comanche to the South. The Cheyenne and Arapaho and the Sioux to the North and West, along with the Blackfoot, Crow, and Shoshone.

Pit House

So called because of the circular pit dug into the Earth. Winter home of California Tribes.

Seminole

Fierce fighters of the Swampland. Gave the U.S. Army one of its most costly Indian Wars, both in money spent and men lost. One of our most primitive tribes. They still live in the Florida Swamps. This dwelling is called a 'chiki'.

ITEMS OF INTEREST

Sun Dance

A religious ceremony of the Plains. Dancers were pierced through each breast. The wooden screws were secured to the rawhide thongs hung from the pole. Warriors would then dance around the pole, gazing at the sun and pull back on the thongs until the flesh tore and he was released.

The following is the entire Gun Safety Talk.
If time allows this talk should be used in place
of the abbreviated gun safety talk within the
School Tour Spiel.

GUN SAFETY TALK

The type of weapon we use here at Frontier Village is the colt .45 caliber single action army revolver. This is the "Gun that won the West." It was used by cow pokes, outlaws, lawmen, bankers, stage drivers... Just about everyone who had a need for a weapon, used or carried a single action colt.

Now the colt single action was made in various models to fit every need.

(During talk, show examples of guns...)

The long 7 1/2" colt was called the peace-maker. It was extremely accurate when shooting at distant targets, due to it's long barrel.

The 5 1/2" colt was called the calvary model and was used by both foot soldiers and horse mounted calvary soldiers of the U.S. Army.

The short 4 3/4" colt was called the sheriff or civilian model. Because of it's shorter size, it was comfortably used by lawmen for close range gunfighting.

The colt single action revolver didn't receive wide acceptance until after 1875. Before that time, colt was selling a model gun called the cap and ball. This is the type of gun used by both the North and South during the Civil War. It was not as dependable as the single action cartridge colt, since the powder had to be poured into each cylinder... Then a lead ball was rammed tightly into the cylinder. Afterwhich a small percussion cap was placed on the outside of the cylinder. When the cap was struck by the hammer, a spark from the cap would ignite the powder, causing an explosion of powder that would push the ball out the barrel.

With the single action colt, the powder and lead were packed into a brass casing. This "round" as it was called, would be placed in each cylinder. This method was far superior to the cap and ball method due to the rapid rate at which a gun could be loaded.

Here at Frontier Village, we use .45 caliber black powder blanks in our gunfights. These are live rounds, but without the lead bullet on end of the shell. Now a .45 caliber bullet is

a little less than a 1/2 " in diameter. It measures 45/100's of an inch. A bullet fired from a .45 caliber colt can drill a lead slug into a car engine block at a distance of 50 yards.

As I said, we are using blanks here at Frontier Village for our gunfights. Blanks have the lead bullet removed from the shell. Still, these blanks can be very dangerous.

We're going to show you what a blank can do if you get too close.

(By using a coke can on a pedestal, show the danger of a blank. This is done by calmly cocking the gun, aiming it at the coke can at a distance of 4 to 8 inches and pulling the gun's trigger. The coke can will promptly separate into several pieces.)

SCHOOL HOUSE PROCEDURE SHEET

The school house is the responsibility of the custodial-maintenance department.

CLEANING DUTIES

1. Desks

Desks are to be cleaned with the dark stain cleaner (sample is in the School House storeroom).

When cleaning the desks, each item should be removed and then replaced in its original position.

Each desk represents a student's personality and should be arranged accordingly, ie. one student is studious, one is a trouble-maker, etc.

2. Lamps

Lamps in the School House are supposed to resemble oil lamps. Since the Fire department will not allow the use of coal oil, we must use cold coffee with ammonia in it to kill the bacteria. This should be changed at least every six weeks. The lamps themselves are electric and have hidden wires that should remain out of sight.

Extra bulbs may be purchased at Art's Fixture Shop on Second Street. They are referred to as "flicker lamp bulbs".

3. Blackboard and lettering

All lettering on the blackboard is done according to the script during the 1860-1890 time period. The lettering can be copied from the roll book on the teacher's desk. The phrases on the blackboard should be changed only when the board gets too dirty. The wording remains the same. The picture of the cat was drawn by Wild Bill Kelsey's grandmother. Do not remove this drawing.

4. Water

Water in the wash basin and in the drinking bucket must be changed at least once a week. The basin must be filled so that the water level can be seen by guests at the far side of the room. Bleach must be added to avoid collection of algae.

5. Clocks

Clocks should be wound every five days. They should be wound only with the approval of Allen or Warren. Do not overwind.

6. Floors

Floors must be swept daily and mopped weekly.

7. Try to avoid putting valuable books on desks near observation walkway to reduce stealing and vandalism.

A dunce-cap should be on the old stool in the corner with the word "dunce" written in old script.

The shelves above the coat rack in the corner should be dusted weekly, the coats should be cleaned and aired once every two months.

DESK PERSONALITY REFERENCE SHEET

1. Big Chief writing tablet, large pencil.
2. Page with math figures, book open to a math page.
3. Large book open with Frank Marywether comic book on top. On chair: small blackboard with assignment, -McGuffey Reader Pg. 10-and a picture of Teacher.
- 4.
5. William Tell Book.
6. Book open, ball and jacks.
7. Inkwell with ink-stained ribbon in the inkwell. Slate with numbers added wrong (ie. $3+4=6$), slate also has a heart with an arrow and initials on it.
8. Pencil, pencil box - implements, and book.
9. Music book on chair.
10. Slate with heart, arrow, and initials: numbers added wrong.
11. Slate with numbers and no answers; tobacco bag (Bull Durham bag) filled with marbles partly coming out on chair. Beans and shooter. Optional: wooden slingshot.
12. Slate with " $4+3$ ", and pencil.

FIRST AID AND COMPLAINTS

FIRST AID PROCEDURES

At Frontier Village, first aid is everyone's responsibility. From picking up banana peels to cleaning a scraped knee, first aid is an endless task.

As trained first aid personnel, your duty is to give immediate and temporary care to the victim of an accident or sudden illness. A first aid attendant is not a physician. He should only render temporary and immediate aid to the injured. If immediate first aid does not provide sufficient care for the wound or injury, then a physician or specialist should be consulted as soon as possible.

Our aim, at Frontier Village, is to provide more than just a splint or bandage to an injured guest. A first aid attendant should be prepared with words of encouragement, a willingness to help and a big Frontier Village smile.

HANDLING FIRST AID INJURIES

If an injury occurs at Frontier Village to one of our guests, the following procedures should be completed.

1. Direct or assist the victim to the first aid station (which is located inside the Last National Bank building.) The marshal's office cashier has the key to the bank building.

If the victim can not or should not be moved, another first aid attendant and a stretcher should be brought to the victim.

2. The first aid attendant should immediately check the victim for signs of SHOCK! (Tired or vacant eyes, dilated pupils of the eyes, shallow irregular breathing weak pulse, cold moist skin or nausea are all symptoms of shock.)
3. After checking for vital life signs, move the victim to an area where first aid treatment can be easily administered.
4. While inspecting any injury, ask the victim for answers to the following questions:
 - a. Where does the injury hurt?
 - b. Are there other areas of pain?
 - c. Does the victim feel mobile?
 - d. When did the injury occur?
 - e. What caused the injury?
5. Be sure to check for foreign matter in an open wound. Check for less obvious related complications in bone, muscle or head injuries.

6. Talk with the victim to make him or her feel at ease. Do not give the impression that anything is seriously wrong with the victim.

Ask the victim about Frontier Village.
(This works well with young pardners... i.e. rides they've been on, do they like cotton candy etc.)

7. Do not avoid direct questions put to you. Plan and think about your answers. Do not give any more information than necessary.

Remember, you are not a doctor or specialist.

8. Administer the necessary first aid treatment. But don't let up on that friendly Frontier Village smile!

If the victim requires further treatment, recommend that he or she be treated at San Jose Emergency Hospital.

Provide the victim with a map to San Jose Emergency Hospital if they are unfamiliar with the San Jose Area.

9. After you have administered first aid treatment, but before the victim leaves the first aid station, be sure a first aid accident report is filled out completely.

Get all the information necessary. Be sure phone numbers and names are accurate.

10. You may remind the victim that there is no charge for our first aid service, should he or she inquire.

11. Keep smiling!

EMERGENCY FIRST AID

Handling first aid emergencies is a vital area of the first aid attendant's function.

If an emergency occurs, notify the marshal's office immediately. From the marshal's office, the emergency first aid page will be announced over the park sound system... "Howdy folks. Be sure to see one of our exciting gunfights."

Once this announcement is heard, all trained Frontier Village first aid attendants should respond to this call.

This call should only be made in the event of a life-saving emergency.

An emergency first aid situation should be handled by following these next few steps:

- a. Check the victim for the vital life signs. If life signs are non existant, immediate first aid should be administered on the spot.
- b. Immediately disperse any crowd which has gathered in order to make the victim feel more at ease.
- c. If the victim is weak or should not be moved, a stretcher should be brought to the victim.
- d. If emergency vehicles are needed for care of the victim, (i.e. ambulance, resuscitator or police vehicle) employees should be stationed at key points in the park to direct emergency vehicles.

The direction of employees or emergency vehicles should come under the supervision of the park Operations Manager.

- c. If emergency vehicles must be brought into the park, they must be cleared with the park Operations Manager. When brought into the park, emergency vehicles should come in the maintenance gate, the mansion or east gate.

When vehicles enter through the mansion or maintenance gates, the train ride should cease operation. When vehicles enter through the east gate, the train, burro and stage-coach rides should cease operation.

In the event of an emergency, an unscheduled gunfight should be staged away from the emergency to draw curious crowds from the congested areas.

Emergency vehicles should never be driven down Frontier Village paved streets during park operation. They should be driven into the park to a point where a paved roadway begins and from that point stretchers or resuscitators can be dispatched.

INSURANCE QUESTIONS

While treating a first aid victim, questions may arise concerning the park's liability or insurance coverage.

If someone should ask about insurance, your reply should be "If the park is negligent, we do have insurance."

BULLETIN TO ALL STAFF AND FIRST AID

SUBJECT: Hospital Referral Procedure

FROM: Warren Wietzel

If an accident within the park necessitates a hospital or emergency room visit, please advise the guest to have all billings sent to him directly. He may then forward all statements to Frontier Village, and we will assume responsibility.

Our new policy is to refrain from involving Frontier Village directly at the hospital.

This does not mean that we will not be responsible for payment, only that we want the patient to receive all billings. Thank you

ACCIDENT REPORT FORMS

For any first aid treatment administered within Frontier Village, an accident report must be filled out.

Two complete accident reports must be filled out and taken to the general offices for each first aid case.

All forms must have every line completed. Detail should be given to type of injury and treatment given. Give the location on the body and the exact type of wound or injury. Special detail should be expressed in citing the treatment given. (Include cleaning of the wound, checking for other injuries, side effects, type of first aid materials and bandages used. Recommendations verbally made to the victim should be listed on the accident form.)

A copy of the accident form is not given to the victim. If the victim requests a form, simply state that the accident report is for our records only. If the victim still wished a form for his personal or doctor reference, tell the victim that we will mail him a copy of the form. Then be sure that Frontier Village follows through with this request.

FILLING OUT THE FRONTIER VILLAGE ACCIDENT REPORT

In filling out the accident report, be sure to note as much information as possible.

To aid you in completing this form, obtain and record the following information:

NAME OF INJURED - this line should have the full name of the injured guest.

ADDRESS - this line should have the full address of the injured.

CITY AND STATE - these lines should contain the remainder of the guest's address.

TELEPHONE NUMBER - this line should have the victim's phone number or a number where the injured party could be reached should we require additional information.

AGE - this line should reflect the injured's true age. If an age is not or cannot be given, then the approximate age of the injured should be noted.

(Note if age is an approximation.)

DATE OF ACCIDENT - should be the day the injury occurred.

HOURL - would be the approximate time of the accident or injury.

DESCRIPTION OF INJURY - should contain a detailed description of the wound or injury. This information should also include the type of wound or injury and the exact location on the victim's body.

EMPLOYEE'S NAME WHO DIRECTED INJURED TO FIRST

AID - should explain how you were notified of the accident. (i.e. if you hear the first aid announcement, you should cite "Marshal's Office". If you saw the accident occur you should write your name.)

STATE CAUSE AND DESCRIBE FACTS SURROUNDING ACCIDENT -

should explain in detail exactly what you know about how and why the accident occurred. If there are no witnesses, assume the story of the victim is correct.

EXACT LOCATION OF ACCIDENT - should state the exact

spot where the accident occurred. (i.e. on Main Street, 3 feet from the front of the Marshal's Office.) Many times the exact location of the

accident may also be cited in the section labeled

STATE CAUSE AND DESCRIBE FACTS SURROUNDING ACCIDENT.)

Be sure to cite NAME OF WITNESS, their TELEPHONE NUMBER, ADDRESS, and RELATION TO INJURED, if any witnesses were present. Many times, the RELATION TO INJURED may be just a passer-by, which should also be noted.

In the section titled FIRST AID TREATMENT GIVEN, be sure to describe the exact first aid treatment that you administered. This information should include inspection of wound, type of materials used to clean the wound, bandages used, etc.

ADDITIONAL COMMENTS - should include any information which would aid Frontier Village or our insurance carrier with regards to the accident. If a guest was upset with our park, that information should be noted after the guest had left the first aid room. Any questions about insurance should be noted. Any additional comments about swelling of the wound, bruises etc. should be entered in this section.

REMEMBER,

First aid treatment for our guests is all part of our service and hospitality.

FRONTIER VILLAGE ACCIDENT REPORT

Name of Injured _____

Address _____

City _____ State _____

Telephone Number _____ Age _____

Date of Accident _____ Hour _____

Description of Injury _____

Employee's name who directed injured to First Aid _____

State Cause and describe facts surrounding accident _____

Exact location of accident _____

Name of Witness _____

Address _____

Telephone Number _____ Relation to injured _____

First Aid Treatment given _____

Additional comments _____

Authorized First Aid
Attendant

Title

COMPLAINTS AND PROBLEM PEOPLE

Our basic aim at Frontier Village is to be an amusement park. If our guests are not amused or pleased, then we are not accomplishing our goal.

Most guests who complain to us are really curious people. They are upset with Frontier Village because they do not comprehend our operation or policies.

As a Frontier Village employee trained in handling complaints, your task is to satisfy the "unsatisfied".

- A. An unhappy guest does not want to be told all about the problems of our park. He wants to express his unhappiness. Be willing to listen. If a guest has a complaint, let him vent his opinion.
- B. If a guest is vigorously expressing his opinion within "ear-shot" of other guests, ask him to step to a out-of-the-way place (i.e. general offices, courtyard, operations office etc.) Take our dissatisfied guest to an area where he can express his opinions without disturbing other guests.

- C. In answering a guests complaint, answer it with one point at a time. Do not explain all Frontier Village policies. (i.e. if a guest is unhappy with a part of our ticket system, only satisfy his questions about that particular ticket area. Do not try to explain our complete ticket plan.)
- D. In answering a question or complaint, be succinct, but be thorough.
- E. Do not insult the guest. Never make the guest feel as though he is ignorant.
- F. Try to make a satisfactory adjustment. If an adjustment is against park policy, consult with the park Operations Manager.
- G. Try to always provide some form of satisfaction. (i.e. this can be in the form of assurance that the situation will not reoccur, it can be in the form of a ticket replacement (when approved by Operations Manager) or it can be an acceptable explanation of Frontier Village procedure.
- H. Remember, each guest complaint should be delt with on an individual basis.

KIDS IN TROUBLE

Occasionally, young guests in our park may become over active. This excess energy can lead to problems for Frontier Village.

There are two catagories of difficulties that young pardners seem to become involved in:

1. Park problems
2. Personal mischief

The park problems usually involve damage or cost to the park (i.e. stealing merchandise, damaging a ride, hopping a fence to gain entry to the park or injuring or annoying other guests.) With park problems, reclaiming repair costs or merchandise costs may be as important as disiplining the offender. In a case where damage has been incurred to Frontier Village property, the park Operations Manager must be notified. The strictness of displine in such a situation might require his opinion.

Personal mischief areas concern such situations as hopping off of rides, spitting on rides, involved in fights, etc. It is any situation where a young guest could injure himself or other guests.

HANDLING PROBLEM PARTNERS

When a youngster gets into trouble, methods of approach can be varied. Frontier Village has several options available when disciplining young pardners.

- Option (A)- Consists of talking with the offender, taking his name, address etc. and then turning him free.
- Option (B)- Would consist of a stern lecture and then escorting the offender out of the park.
- Option (C)- Entails calling the offender's parents and asking the parents to pick up their son or daughter.
- Option (D)- Would result in a phone call to the San Jose Police Department. The offender would be released to the custody of a police officer. If necessary, criminal charges could be pressed against the offender if deemed necessary by the park Operations Manager.

The strength of discipline would be determined by noting the attitude of the child (i.e. is he genuinely sorry for his deed or is he still unaffected) and by also checking the card file to see if the offender has been in trouble before.

When handling a problem child, follow these listed procedures.

1. First bring the child or offender to a quiet out of the way area (i.e. general offices, personal office, courtyard, etc.)
2. Get the offender's name, address, phone number and age.
3. Procure the "discipline card file" box from the Marshal's Office. Check to see if the offender has been in trouble before.
4. After determining the character of the individual. (i.e. frequent trouble maker, wise mouth kid, mislead cooperative child, etc.) then proceed to execute the proper discipline.
5. If it is a very serious offense, (i.e. ride damage, fighting with a guest, etc.) then consult the park Operations Manager for assistance.

NOTE: One way of obtaining correct information about age, address or name is to ask for an I.D. card. Remember a male 18 years of age or older, must have a draft card in his possession.

To check a phone number, dial the phone number given to you by the kids. Let them

know you are planning to do this. Often, they will change the number they originally gave.

If you have difficulty getting a correct story or the same story from several youth-types, then DIVIDE and CONQUER! Put each offender in a seperate office or area and talk with them individually. Then compare notes.

FILLING CARD SYSTEM

Each time a young offender is caught disrupting the park, his name should be recorded and put in the card file in the Marshal's Office. This card file is alphabetically arranged for easy reference.

When confronting a youth in a discipline situation, immediately check to see if a card has been filled out on the indiviudal. If a card is present for the offender, record the new offense and the date it occurred. If it is a third offense and the offender is not to enter the park again, then this information should also be noted. If a card has not been filled out, then immediately do so.

Record the following:

1. Person's name
2. Address
3. Phone number

4. Age (Check I.D.)

5. Date of offense

6. List offense or damage incurred to park property.

(It should be noted on an offender's card, if you receive a lack of cooperation from an offender's parents or if police are called to solve a situation.)

LOST CHILDREN

All children lost within the park should be taken to the Marshal's Office. Children should be kept at the Marshal's Office until a parent comes for the child.

Frontier Village cannot page for lost children. We cannot page for two reasons:

1. In most cases, children cannot hear or do not pay attention to announcements.
2. And if we were to page for one child, we would be asked to do it for many lost children.

To aid parents in locating lost children, suggest that one parent stay at the Marshal's Office, since the Marshal's Office is the center of town. The other parent should check the rides.

If the parents are still overly concerned, get a description of the child's clothing and notify the ride operators to be on the alert for the child.

If necessary, the Marshal or outlaw should go with the parent to find the child. This gesture will put the parent's at ease.

RESTRICTION ON PETS

No pets are allowed inside Frontier Village. Should guests inquire about this rule, just tell them that the County Health Department requires that no pets be allowed inside the park.

Remember, try to satisfy a complaining guest. Their happiness is our business.

VILLAGE ANNOUNCEMENTS

FRONTIER VILLAGE ANNOUNCEMENT INDEX

1. GENERAL WELCOME (MONDAY-FRIDAY)
2. GENERAL WELCOME (SATURDAY, SUNDAY, HOLIDAYS)
3. OLD TYME MOVIES
4. SPECIAL ENTERTAINMENT
5. GROUP WELCOME
6. CARS OUT OF DRIVE - IN
7. GROUP/BUS DEPARTURE
8. FRIDAY/SATURDAY NIGHT SPECIAL PRICE PROMO (DAILY)
9. FRI/SAT NIGHT REMAINING OPEN TONIGHT REMINDER/BAND (FRI & SAT ONLY)
10. FIRST CLOSING
11. FINAL CLOSING
12. POST CLOSING
13. SUMMER ENTERTAINMENT PACKAGE PROMO
14. UPCOMING EVENTS PROMOTION

* * * No. 1 * * *

GENERAL WELCOME #1
(Monday through Friday)

GOOD MORNING FOLKS, THIS IS THE DEPUTY MARSHAL SPEAKING:

For your information and enjoyment, there will
be gunfights on the streets at 12, 2, and 4 o'clock.
The old time movies will be presented in the Gold
Coast Theater on California Street, starting at 12:30.

(Special Note:)

If any change occurs in the entertainment for the day,
it should be added or omitted as necessary.

Gunfights

(1) Friday--12, 2, 4, 5

(1A) Friday-- 7, 8, 9

* * * No. 2 * * *

GENERAL WELCOME #2

(Saturday, Sunday and Holidays)

GOOD MORNING FOLKS, THIS IS THE DEPUTY MARSHAL SPEAKING:

For your information and enjoyment, there will be
gunfights on the streets every hour on the hour
beginning at 12 noon. The old time movies will be
presented in the Gold Coast Theater on California
Street, beginning at 12:30.

(Special Note:)

Add or omit any changes in entertainment program.

* * * No. 3 * * *

OLD TIME MOVIES:

HOWDY FOLKS, THIS IS THE DEPUTY MARSHAL SPEAKING:

In just 10/5 minutes, the curtain will be going up on the Old Time Movies in the Gold Coast Theater on California Street. Don't miss this next showing of the Old Time Movies beginning in the Gold Coast Theater on on California Street in just 10/5 minutes.

* * * No. 4 * * *

SPECIAL ENTERTAINMENT:

HOWDY FOLKS, THIS IS THE DEPUTY MARSHAL SPEAKING:

In just 15/10/5 minutes, the _____ (group) _____
will begin their/his/her performance in _____ (where) _____.
Don't miss this performance of _____ (group) _____
beginning in the _____ (where) _____ in just
15/10/5 minutes.

* * * No. 5 * * *

GROUP WELCOME:

HOWDY FOLKS, THIS IS THE DEPUTY MARSHAL SPEAKING:

We would like to extend a special welcome to all
the folks here today for (group(s) name)
Company Picnic. We hope you have an enjoyable and fun
filled day and will return to visit with us again soon.....

* * * No. 6 * * *

CARS OUT OF DRIVE-IN:

HOWDY FOIKS, THIS IS THE DEPUTY MARSHAL SPEAKING:

MAY I HAVE YOUR ATTENTION PLEASE. . . . We would like to remind all the folks who have parked in the Drive-in Theater, that your cars must be moved by seven (7) o'clock, and that there is now ample space in our parking lot.

(This call can only be made with the approval of the Operations Manager. It is to be made at 6:30 and again at 6:45 p.m.)

* * * No. 7 * * *

HOWDAY FOLKS, THIS IS THE DEPUTY MARSHAL SPEAKING:

Would all the members of the (recreation)
 (group name) please go to the main gate
immediately. Your buses are now leaving.

* * * No. 8 * * *

HOWDY FOLKS, THIS IS THE DEPUTY MARSHAL SPEAKING:
(Sunday through Thursday)

Frontier Village is happy to announce its summer Friday and Saturday Fun Nite Special. Come into the park anytime after 5 p.m. on Friday and Saturday afternoons and for only \$2.25 per person. You'll receive unlimited rides, enjoy all the attractions of Frontier Village, plus dancing to one of your favorite rock bands. That's right... Admission, unlimited rides, all park attractions, and dancing in the Silver Dollar Saloon until closing...only \$2.25 per person. Gather your friends next Friday or Saturday evening and take advantage of our summer Fun Nite Special. Every Friday and Saturday nite through labor day weekend.

* * * No. 9 * * *

HOWDY FOLKS, THIS IS THE DEPUTY MARSHAL SPEAKING:
Friday and Saturday

We'd like to remind you folks that Frontier Village
will remain open this evening and every Friday and
Saturday evening throughout the summer until 10 p.m.
We'd like to extend a special invitation to you to
join us for a great evening of rides, attractions, and
beginning at 7 p.m., dancing in the Silver Dollar Saloon
to the live sounds of _____

* * * No. 10 * * *

CLOSING:

HOWDY FOLKS, THIS IS THE DEPUTY MARSHAL SPEAKING:

The Village will remain open until
 (closing time)

(SPECIAL NOTE:)

Call to be made 45 and 15 minutes before closing.

* * * No. 11 * * *

FINAL CLOSING:

HOWDY FOLKS, THIS IS THE DEPUTY MARSHAL SPEAKING:

The time is now _____ and Frontier Village has come to the end of its normal operating hours. We sincerely hope you have enjoyed your stay at our Amusement Wonderland. Please--drive carefully on your way home and visit with us again soon. Good evening.

(SPECIAL NOTE:)

To be made at closing only.

* * * No. 12 * * *

AFTER CLOSING HOURS:

HOWDY FOLKS, THIS IS THE DEPUTY MARSHAL SPEAKING:
THE VILLAGE IS NOW CLOSED.

(SPECIAL NOTE:)

This call is to be used only when there are
a great many people in the park 15 minutes after
after closing.

* * * No. 13 * * *

HOWDY FOLKS, THIS IS THE DEPUTY MARSHAL SPEAKING:

I want to let you know about the special entertainment program we have planned for your enjoyment this summer. Every Saturday, Sunday and holiday afternoon we present the best country sounds of the Calif. Cowboys & Henise in the Sagebrush Theatre. Also, for the first time at Frontier Village, the Silver Dollar Saloon proudly presents your favorite rock groups for your listening and dancing pleasure every Friday and Saturday evening throughout the entire summer. For a complete schedule of our special summer events, pick up your own free copy of the coming events schedule at the main entrance as you leave the park today.

*** No. 14 ***

UPCOMING EVENTS PROMOTION

(COPY WILL BE FURNISHED BY MARKETING DEPARTMENT)

FRONTIER VILLAGE PAGING CODES

FIRST AID

"Howdy Folks, be sure to visit our Historical
School House Exhibit near Central Square"

MARSHAL

"Howdy Folks, be sure to ride the Duster Turnpike,
located near the main entrance"

FIRST AID EMERGENCY

"Howdy Folks, we would like to remind you to see
one of our exciting gun fights"

WARREN WEITZEL

"Howdy Folks, be sure to visit Indian Island"

MAINTENANCE EMERGENCY - CARL AGLER

(Winter) - "Howdy Folks, the park is open Saturday,
Sunday, and all Holidays"

(Summer) - "Howdy Folks, the park is now open 7 days
a week"

ALLEN WEITZEL

"Howdy Folks, be sure to visit the famous Silver
Dollar Saloon on Main Street"

JODY LILE

"Howdy Folks, be sure to visit Hunter's Paradise,
our 12-gun shooting gallery"

DON ANDERSEN

"Howdy Folks, for a real thrill, fly our Spirit of
Kitty Hawk"

GROUNDKEEPER

"Howdy Folks, be sure to ride our wild Sidewinder
located near the Lost Dutchman Mine Ride"

(*May 15-July 1 only)

(**July 1-Sept 8)

SUMMER 1973 - ANNOUNCEMENT SCHEDULE
(May 15, 1973)

ww

TIME	MONDAY-THURSDAY	FRIDAY	SATURDAY	SUNDAY
10:15				
10:45				
11:15	1 - 13	1 - 13	2 - 13	2 - 13
11:45				
12:15	8	9 (8*)	9 (8*)	8
12:45	14 (Specials)	14	14	14
1:00			4 (Sagebrush)	4 (Sagebrush)
1:15			5	5
1:45	1			
2:00			4 (Sagebrush)	4 (Sagebrush)
2:10		1	4 (Sagebrush)	4 (Sagebrush)
2:45	13	13	2 - 13	2 - 13
3:00			4 (Sagebrush)	4 (Sagebrush)
3:10			4 (Sagebrush)	4 (Sagebrush)
3:45	14 (Specials)			
4:15	8 - 10	9	9	8
4:45	10	14	14	14
5:00	11			
5:15		9	9	8
5:45				
6:15		1A	6	10 (Assumes 7 PM
6:45				10 Closing)
7:00				11
7:15				12
7:45		13 - 5	13 - 5	
8:15				
8:45		14	14	
9:15		10	10	
9:45		10	10	

MEMO TO: MARSHAL'S OFFICE AND GUNFIGHTERS

FROM: ALLEN WEITZEL

DATE: 9/21/75

On a daily basis, Theodore will be at Marshal's Office for pictures and handshaking at:

11:30	To	11:45	a.m.
1:30	To	1:45	p.m.
4:30	To	4:45	p.m.

He will be roaming the park for the rest of the day, but at above times he will be in the Marshal's Office or nearby.

THEODORE THE FRONTIER VILLAGE BEAR

"THE BEAR FACTS" OF
THEODORE THE FRONTIER VILLAGE BEAR

Theodore the Bear was created to entertain our guests by providing families with a familiar animal character that they may get close to and touch. Theodore is a fun loving, lighthearted character without a care in the world. His sole purpose is to greet people, pose for pictures, and in general, provide guests with additional unforgettable moments within our amusement wonderland.

Providing our guests with pure entertainment every second is Theodore's concept. You, as the heart of Theodore, must make Theodore really live in the minds of guests. Some smaller children will be shy and hesitant...be gentle and approach them slowly. Others will be playful and loving...help every guest enjoy Theodore.

THINGS TO DO AS THEODORE

1. Be a fun loving light-hearted bear...Greet and recognize as many people as possible.

(It is extremely difficult to hear guest comments or see them motion to take your picture. Therefore, to avoid ignoring guests, we simply wave continually to our left, our right, straight ahead, near us and far away. In other words, we take the initiative of recognizing each and every guest whether we can see them or not.)

2. Wave to guests with your paws (both left and right) and turn your head from side to side to provide all persons near you an opportunity to snap your picture.
3. Greet guests on their own levels..bend down to greet the little shavers...Stand up straight when greeting adults.
4. Pose for the shutterbugs...solicit attention from cameramen by waving, dancing and hamming it up.
5. Walk and move in a slow deliberate stroll... (visit a zoo, or watch a movie or TV show with bears...Remember that bears are slow clumsy movers. Imitate them as best as possible.)
6. Give silent hand signal and head shaking directions when asked questions. Questions involving numerical answer can be answered with foot stomping or hand clapping.
7. When large crowds are evident, move to large open spaces like the middle of mainstreet. This will permit you to not only have a 360 degree audience, but allow other guests to get around the crowd that you attract.
8. Do ride some of the rides. Motion to children to ride with you.
9. Always keep silent. Theodore does not talk, ever!
10. Gently brush away any guest pulling or hitting at your costume.
11. Always walk streets with the Outlaw or other protective FV personnel.

THINGS TO REMEMBER TO HELP YOU AND THEODORE

12. Always eat a good breakfast on "Bear" Days.
13. Personally inspect the costume before and after each use for:
 - a. Sticky materials
 - b. Tears in the costume
 - c. Loose parts
 - d. Miscellaneous damage

14. Enter and exit courtyard from the Patio Door.
15. Always handle Theodore's head with two hands, one under each ear lobe...never touch Theodore's face.
16. Always set Theodore's head on a clean surface when taking breaks.
17. Always remove entire costume when eating or drinking. (Water excepted) Food, candy, soda pops will permanently damage the costume.
18. Never lay the Bear suit down. Always hang it up!
19. Watch for cigarettes. The suit fur melts on contact with flames!
20. Refrain from talking or loitering around other FV employees, and Absolutely NO OTHER EMPLOYEE is allowed to touch or wear any part of Theodore's Costume at any time.
21. Be extremely careful with Theodore. Don't rub up against any objects and be especially careful about not touching the face, even your claws will scratch the face.
22. Give Theodore the same "Kid-glove-care" that you'd give a \$600 bill... that's the replacement cost of Theodore!!
23. Lastly, enjoy yourself, and take pride in being chosen to provide the Heart of Theodore. You will take great satisfaction in providing the fun and enjoyment and smiles that will appear on the faces of all guests who are lucky enough to meet Theodore. Playing Theodore is a tremendous responsibility given only to a select few...Congratulations!

TUMBLEWEED

REVISED TUMBLEWEED SCRIPT

Gold!...Gold!!! Everybody, there's gold here, gather 'round, I've found gold! Come in close and see...Gold! Right out of the lost Dutchman Mine...You know...

To get that shiny yeller stuff
That's mighty hard to find...
You've gotta live a life that's tough
A-way down in a mine.

Some folks would rather pan for gold,
While others pick and grovel...
But me, I've found the mother lode,
I move it by the shovel.

All day I carry out me Gold,
As fast as I can lug it,
At night I use a gold dust pan,
And sweep up every nugget.

Let me tell you, it ain't no easy life being a miner. Why, many is the time that I didn't have nothin' to eat but hard tack. Well, it was just one of those times when me and Theodore...Theodore Bear (looks at someone as though they don't understand) You know Theodore...he's the big tall feller that keeps runnin' around in his bear skin...ha ha...bear skin. Oh well, just tryin' to have a little fun. Anyway...(stops and looks in the wagon) Well, lookie here...(pulls out leaf painted gold) A gold leaf...How 'bout that?

Where was I...Oh! Old Theodore and I was tryin' to find a decent meal, and we was a huntin' around for some nice person to cook us up a mess o' grub. And Theodore says that Sadie might cook for us, but I knowed better 'n that. And I says Kitty might...but ol' Theodore says no. And then Theodore says Dina might...And I says Dynamite (pulls out stick of dynamite) Well, he says he'd get a

bang out o' one of her meals. Ha ha! Bang...That old bear...always poppin' off...Ha ha! Course, you folks nowadays got it easy, 'cause you can just mosey over to the Silver Dollar Saloon or the ol' Shoe and Spike an' get just about any kind of deelishous food-type goodies you can think of.

Well, lookie here (looks in wagon) (holds up plastic fish painted gold) A gold fish...he he! Why, I'll bet that tastes awful...corse, I guess you could make some terrific bouillon with it... Gold Bullion that is...

I'll tell you...they keep comin' up with the durndest things...You know, I hear tell that the folks here at Frontier Village have come up with some new-fangled Automatic-mobiles...funny little things with wheels on 'em and some kin' o' gawrish awful noismaker in 'em that makes 'em go. What is it...they call it the Duster, yea, that's it, the Duster...an'they got a whole slew of 'em all a-runnin' on some big turnpike. Why, it'll be the day when you get me into one of them contraptions. Automobiles! Why, I once had a friend who had a farm, an' he told me he raised automobile parts on it. Says he always has a bumper crop! He he he! Get it, Bumper Crop. Now, don' get riled, I's just pullin' yer leg.

Well, look at this...(rummages around in the cart) Have you ever hear tell of Golden Gloves...(picks the gloves out) Well, here they are...Golden Gloves. Well, I didn't expect you to laugh too much.

(something catches his eye in the cart) Any of you ever hear tell of Goldilocks. Well, here it is (holds up gold lock) Goldilocks, heh heh! (looks up as though someone asked a question) What kind

of gold have I got? (holds up carrots painted gold) Why, it's
24 Karat...Twenty-four Karat...well, I'll be durned...Well, I'd
better be movin' along. I've got just a few more hours to claim
my stake. You know, ol' Theodore, he says Stake a Claim...(holds
up steak...with his name written on it) But as for me, I'll claim
a steak any day...(laughs heartily) Well, I'll be goin' now...
(holds up his shovel) so I'll just shovel off to buffalo...Shovel
off to Buffalo...get it...heh, heh, by cracky...that's a good one...

To get that shiny yeller stuff
That's mighty hard to find...
You've gotta live a life that's tough
A-way down in a mine.

Some folks would rather pan for gold,
While others pick and grovel...
But me, I've found the mother lode,
I move it by the shovel.

All day I carry out me Gold,
As fast as I can lug it,
At night I use a gold dust pan,
And sweep up every nugget.

THEODORE BEAR AND TUMBLEWEED NOTES

NOTES ON MAINTENANCE AND USAGE OF THEODORE AND TUMBLEWEED COSTUMES

1. After each wearing, heads must be stored on head racks (or poles).
2. Costumes must be hung up nightly.
3. Use two pair of sweat socks when wearing feet.
4. When rubber tread on feet begin to wear, notify your supervisor. Once the feet are worn down to the leather sole, the feet will have to be replaced completely. Replacing feet is a two month process and is also costly. So just like the tires on your car, when the treads begin to wear, notify your supervisor.
5. Do not wear a bathing suit or walking shorts under costumes. Always wear pants and shirt. Wear thermal underwear or any other clothing which will absorb perspiration.
6. Interior of costumes and body fat under-costumes can be sprayed occasionally with Lysol or End-bac to eliminate odor.
7. Any resewing of costumes must be approved by park designer. Sewing repairs on costumes are done with thread similar to 50 pound test fish line.
8. Hands, gloves or paws are to be hung up nightly to air out and dry.
9. Feet or boots must also be hung up nightly for drying and to air out.
10. There are spare sets of paws and gloves for both Tumbleweed and Theodore-----do not use the same gloves or paws two days in a row. Alternate paws and gloves to allow "sweat-soaked" apparel to dry and air out.
11. Recommended height for costumed characters is 5'8" to 6'0" tall.
12. If the outer rubber sole of boots or feet begin to peel off, the rubber can be reglued with contac cement found in our costume repair kit.
13. In wearing your costume, remember that you must exaggerate your movements. Just moving your head is not a good gesture, especially in the Tumbleweed costume.
14. Both characters must be accompanied by gunfighters for protection at all times.

THEODORE NOTES:

1. Body, feet, and paws must be brushed nightly to keep fur from becoming matted and to remove debris from fur. (Don't forget to brush between "Teddy's" toes.)
2. Use perma-clear acrylic (S-500) sprayed lightly on fur once per week. After spraying fur, run your hand across the fur to keep spray from beading up and causing lumps of hardened acrylic. This light spray will keep fur shiney. One can of spray should last an entire summer season.
3. Pads on inside of bear paws are made with ultra suede and can be cleaned with K₂R.
4. Theodore's costume is made of nylon pile...Theodore can be dry cleaned only if specified HAND DRY CLEANED ONLY. Check with your supervisor before doing so.

TUMBLEWEED NOTES:

1. In the use of the Tumbleweed recorded spiel, always alternate the cartridge with a new one every hour. We have three Tumbleweed tape cartridges. Due to heat, tape recordings do stretch and distort sound if not given a chance to cool down.
2. Tumbleweeds boots can be cleaned with a damp sponge and then rubbed down with vaseline or vinyl oil.
3. Most of Tumbleweed's costume can be dry cleaned. Check with your supervisor before doing so.
4. Tumbleweed has some key points he must remember:
 - A) Tumbleweed must station himself behind the cart while performing his act.
 - B) He must always be moving; punctuating his "taped" conversation with his hands.
 - C) Always circle around the wagon before getting too far into tape, to keep people back.
 - D) Use a knee slap to indicate a good hearty laugh.
 - E) Loud volume of the taped spiel will aid in keeping the crowds back.

SWINGING AS "KACTUS KONG"

"Kactus Kong" is the Frontier Village "cousin" to King Kong. "Kactus Kong" is a lovable green gorilla, friend to every Frontier Village guest.

Now, to some people, the sight of a green gorilla can be quite frightening. As the heart of "Kactus," you will have to do your very best to help those frightened few, overcome their fear, so they can enjoy their day at our park.

Most people will find your "Kactus Kong" character quite amusing. To help you keep our guests amused and entertained, we offer you a few helpful hints:

- 1) Remember, the appearance of "Kactus Kong" can be frightening, so be sure you approach shy and smaller children slowly, and gently.
- 2) While wearing your "Kactus" suit, your vision might be restricted. To avoid ignoring guests, you should constantly wave to your right and left. This will allow you to "recognize" every guest whether you see them or not.
- 3) Greet guests on their own levels. Bend down to greet little pardners.
- 4) Pose for the shutterbugs...solicite attention from cameramen waving, dancing and hamming it up.
- 5) Walk and move at slow deliberate stroll. (visit a zoo, or watch a movie or TV show with gorilla...Remember that apes are slow clumsy movers. Imitate them as best as possible). Gorillas walk slightly bent over with arms swinging loosely in front of them.
- 6) Give silent hand signal and head shaking directions when asked questions. Questions involving numerical answer can be answered with foot stomping or hand clapping.
- 7) When large crowds are evident, move to large open spaces like the middle of main street. This will permit you to not only have a 360 degree audience, but allow other guests to get around the crowd that you attract.
- 8) Do ride some of the rides. Motion to children to ride with you.
- 9) Always keep silent. Kactus does not talk, ever!

- 10) Gently brush away any guest pulling or hitting at your costume.
- 11) Try to walk streets with the Outlaw or other protective FV personnel, as often as possible. Because of his mobility, "Kactus Kong" doesn't always need a walker, though large crowds will demand it. Check with your supervisor if you are unsure if a walker is required.

THINGS TO REMEMBER TO HELP YOU AND "KONG"

- 12) Always eat a good breakfast on "Kong Days".
- 13) Personally inspect the costume before and after each use for:
 - a) Sticky materials
 - b) Tears in the costume
 - c) Loose parts
 - d) Miscellaneous damage
- 14) Enter and exit courtyard through authorized gates only.
- 15) Always handle Kactus Kong's head with care. Eye black can become very messy and may permanently damage costume if not carefully dealt with.
- 16) Always set head on head poles when taking breaks.
- 17) Always remove entire costume when eating or drinking. (water excepted). Food, candy, soda pops will permanently damage the costume.
- 18) Never lay the Kong suit down. Always hang it up!
- 19) Watch for cigarettes. The suit fur melts on contact with flames!
- 20) Refrain from talking or loitering around other FV employees, and Absolutely NO OTHER EMPLOYEE IS ALLOWED TO TOUCH OR WEAR ANY PART OF KACTUS KONG'S COSTUME AT ANY TIME.
- 21) Be extremely careful with Kactus. Don't rub up against any objects.
- 22) Give Kactus Kong the same "Kid-globe-care" that you'd give a \$1,200 bill. That's the replacement cost of Kactus Kong.

IMPORTANT DONT'S:

- 1) Talking while wearing "Kong" is not allowed. Use hand signals if you must communicate with a guest or employee.

- 2) You are never allowed to grab or touch a guest on the shoulder, arm, leg or any other parts of a guest's body. Shaking hands is the only contact that is allowed.
- 3) You are not allowed to initiate hugs on a guest. (If a guest hugs you or wishes a photo, you may lightly return the hug, but keep your hands away from objectionable parts of a guest's body).
- 4) You may not approach or scare a guest by grabbing them from behind. Always approach a guest, so they can observe you approaching.
- 5) You are not allowed to ever deliberately scare or frighten a guest.
- 6) All park rules and regulations must be followed at all times. These rules include:
 - a) Never jump on or off a ride.
 - b) Never get out of mine ride cars and walk inside mine ride.
 - c) Never disturb employees that are working (i.e. don't pull off employee's hats, hit employees, etc.)
 - d) Never disturb operation of rides, food, or merchandise stations (i.e. slow Duster cars, steal candy from candy store, chase guests inside stores, tickle girl employees, etc.).

Remember, as an entertainer, you must be aware of and follow ALL company rules.

- 7) Riding on rides by yourself is not considered "Entertaining". If you wish to ride a park ride, be sure to take along a guest.
- 8) You are not allowed to deface or damage property of a guest or of Frontier Village.
- 9) Your costume is an expensive one. You should:
 - a) Never abuse the costume.
 - b) Never wear any part of the costume separately. Always wear a complete costume.
 - c) Always hang up and comb out your costume after wearing. (This is a must at night or at the end of your work shift).
 - d) Always report any flaws or problems with your costume to your supervisor immediately.
 - e) Never remove any part of the costume while in view of a guest.
 - f) Never allow another employee to wear a part of the costume (even if you think it might "look funny".)

- g) Never wear your costume during a lunch or break period.
- h) Never eat foods while wearing the costume.
- 10) Never, under any circumstances, injure or threaten the safety of a guest.
- 11) Never interfere with the performance of a gunfight or other park entertainment.

A FINAL REMINDER

Most important in being Kactus Kong, enjoy yourself, and take pride in being chosen to provide the heart of Kactus Kong. You will take great satisfaction in providing the fun and enjoyment and smiles that will appear on the faces of all guests who are lucky enough to meet our green gorilla. Playing Kactus Kong is a tremendous responsibility given only to a select few... CONGRATULATIONS!

UAP

"BODY PUPPET INTRODUCTION"

HOWDY!

YOU HAVE BEEN SELECTED TO REPRESENT FRONTIER VILLAGE IN A VERY SPECIAL EMPLOYMENT AREA, A FRONTIER VILLAGE COSTUMED CHARACTER.

THERE ARE THREE CHARACTERS (BODY PUPPETS AS WE LIKE TO CALL THEM), WHICH CONSTANTLY MAKE THEIR APPEARANCE AT FRONTIER VILLAGE.... THEODORE BEAR, OUR OFFICIAL HOST, KACTUS KONG, OUR LOVABLE GREEN GORILLA AND TUMBLEWEED, THAT FUNNY OLD MINER.

AS A "BODY PUPPET" ENTERTAINER, YOU WILL BE CALLED UPON TO PERFORM IN ONE OR ALL OF THESE CHARACTERS. WE HOPE YOU WILL ENJOY YOUR SPECIAL RESPONSIBILITY. WE HOPE YOU WILL GIVE EACH CHARACTER THAT EXTRA LITTLE SPARK, THAT POLISHES OFF EVERY GUEST'S VISIT TO OUR PARK.

WITHIN THE GUIDE YOU ARE HOLDING, YOU WILL FIND SHORT PROCEDURE SHEETS, WHICH PERTAIN TO EACH COSTUMED CHARACTER, THAT PERMANENTLY APPEARS AT FRONTIER VILLAGE. STUDY THESE PROCEDURES CAREFULLY; ADHERE TO THEM CLOSELY. THE PROCEDURES IN THIS GUIDE HAVE BEEN ESTABLISHED FOR THE PROTECTION OF YOU AND THE "VERY EXPENSIVE" COSTUMES YOU WEAR. PLEASE HELP US PROTECT OUR INVESTMENT IN YOU AS WELL AS THE INVESTMENT OF OUR GUEST'S SAFETY AND ENJOYMENT.

FROM TIME TO TIME, FRONTIER VILLAGE HAS "SPECIAL GUEST" BODY PUPPETS, WHICH APPEAR FOR SHORT RANGE PROMOTIONS. IN THE PAST, WE HAVE HAD "SPECIAL APPEARANCES" BY GRANNY GOOSE, FRED FLINTSTONE AND BARNEY RUBBLE, SMOKEY THE BEAR, EASTER BUNNY, AND EVEN AROUND CHRISTMAS, SANTA MAKES HIS ROUNDS. WHEN THESE SPECIAL CHARACTERS APPEAR, THEY NEED THAT SPARK OF FRONTIER FUN, SO WE CALL UPON OUR VILLAGE PERSONNEL TO FILL THE BILL. SHOULD YOU BE LUCKY ENOUGH TO BE CALLED UPON TO APPEAR AS ONE OF OUR "SPECIAL GUEST PUPPETS", WE KNOW YOU WILL GIVE THESE SPECIAL COSTUMES EXTRA SPECIAL CARE. WE EXPECT YOU TO FOLLOW THE NORMAL FRONTIER VILLAGE RULES AND PROCEDURES REGARDING COSTUMES, AS WELL AS TREATING THESE SPECIAL SUITS WITH SPECIAL RESPECT. IN MOST CASES, THESE SPECIAL COSTUMES ARE ONLY IN OUR PARK FOR A SHORT TIME, SO THERE IS VERY LITTLE TIME TO GAIN A CLOSE FAMILIARITY WITH THE SUITS "INS AND OUTS". TAKE EXTRA TIME WITH THESE SUITS, TO BE SURE NO HARM COMES TO THEM, SO WHEN THEY LEAVE FRONTIER VILLAGE, OUR GOOD NAME OF GOOD CARE WILL GO WITH THEM. WE MAY WISH TO USE THE SUITS IN FUTURE SEASONS. OUR SPECIAL HANDLING WILL INSURE THAT WE WILL.....AND WHO KNOWS, YOU MAY BE THE NEXT SPIDER MAN.

ALONG WITH THE GUIDELINES THAT WILL BE EXPLAINED FOR EACH "BODY PUPPET" CHARACTER, WE ALSO ASK THAT YOU ADHERE TO SOME UNIVERSAL PROCEDURES WITHIN THE BODY PUPPET COSTUME STORAGE AND DRESSING AREAS. PLEASE COMPLY WITH THESE PROCEDURES:

1. No smoking, gum chewing, beverages or food product will be allowed in or around the body puppet suits, storage area or dressing area.
2. Do not hang suits next to heaters or other mechanical devices, which could cause harm to the suits.
3. Never allow other employees to play with or wear any part of a costume, for which you are scheduled. If you are scheduled for a costume, it's care is your responsibility for that scheduled time period.
4. No radios can be permitted in the costume dressing area.
5. No unauthorized breaks or lunches are allowed within the dressing or costume storage area.
6. Do not touch or alter equipment or supplies, which is the property of another department. This means you should not take supplies, for your department use, which is that of some other department. Do not alter equipment functions, such as turning on or off air conditioners, moving heaters or fans, altering the temperature controls on air conditioners or heaters, opening windows or locking doors....
7. Refrain from altering costumes of characters. Don't put a Kactus Kong hat on Theodore, "just because you wanted to see how it looks...". All costume alterations or repairs must be approved by the entertainment supervisor.
8. Since your dressing area may be near areas, where guests visit (i.e. marketing offices, courtyard), do not remove any part of your costume until you are within the body puppet dressing area. It sure is unnerving to see that green gorilla body, wearing your face.
9. Always hang costumes up, when not in use. Even if it's just for a few minutes. A few minutes of care will save hours of repair.
10. Refrain from the use of foul or unpleasant language. You never know how loud you can get or who can overhear you. We are working in a family atmosphere; please conduct yourself accordingly.

NOW A FEW WORDS ON YOUR HEALTH....

As an entertainer, your health and physical condition is extremely important.

Rest, good hearty meals, exercise and conditioning are your main needs for keeping your entertainment functioning going.

No matter what the hour of the morning, a good breakfast is important. If you neglect breakfast, your body might have gone as long as 12 to 14 hours without food. Breakfast comes after several hours of "fasting" during which the body has used the reserves of nutrients from the preceding day. With breakfast, you "break-the-fast" to provide fresh energy for work and play. If you neglect your stomach, your body might neglect you (especially when you are depending on it.)

So you think you can get by with only 4 hours sleep? Think again. Frontier Village wants well rested, happy, cheerful, cordial hosts, who know the keys to good entertainment.

Rest is more than being able to wake up on time. Rest is being clear eyed, clear headed and pleasant.

Your body demands a minimum of 3 hours sleep per night to survive. Your mind (disposition) can require as many as 8 to 12 hours. So get your rest--those screaming partners will demand a clear head from you.

A FINAL REMINDER:

REMEMBER TO HANDLE COSTUMES VERY CAREFULLY. REPORT ANY FLAW OR PROBLEM WITH ANY COSTUME IMMEDIATELY, EVEN IF YOU SEE A PROBLEM WITH A COSTUME THAT IS NORMALLY NOT WORN BY YOU. ALSO, REMEMBER, IF COSTUMES ARE NOT KEPT CLEAN OR IN GOOD REPAIR, YOU LOSE THE REASON FOR YOUR SCHEDULE. WITHOUT A KACTUS KONG SUIT TO WEAR (WHETHER IT'S AT THE CLEANERS OR BEING REPAIRED), YOUR SCHEDULE WOULD HAVE TO BE ALTERED. SO KEEP YOUR SUPERVISOR UP TO DATE ON CLEANING AND REPAIR NEEDS AND KEEP OUR CHARACTERS OUT "ON THE STREETS".

WE HOPE THE ABOVE GUIDELINES WILL ASSIST YOU IN MAKING YOUR ENTERTAINMENT EXPERIENCE ENJOYABLE FOR YOU, AND MEMORABLE FOR THOSE GUESTS OF OUR AMUSEMENT WONDERLAND.

I

THE RIGHT TYPE OF SANTA

The role of playing Santa Claus is not an easy one. Well performed, the job requires stamina, good health, patience, an even disposition and on occasion, good fast thinking. It is not usually a job that can be properly handled by an elderly man. A Santa who is weary and impatient by mid-afternoon will probably be cranky and an impersonal Santa. The proper handling of the role also requires a real humility, and concern and a love of children that is not usually associated with actors. Of course, there have been some excellent exceptions for both of the above, but as a rule of thumb the caution is valid. Listed below are a few suggestions concerning the selection of Santa:

1. Age - Many young men have proven highly successful. A middle-aged, family man is excellent.
2. Appearance - A fat man, of course, makes a wonderful appearing Santa. However, many men of small, and even thin stature have made good Santas. He should have twinkling, smiling eyes and a fairly full face.
3. Attitude - He should be eager to play Santa and have a deep realization of his responsibility to children. He should also be willing to accept suggestions willingly.
4. Disposition - He should be a happy, friendly individual who smiles frequently -- not a quiet, moody type.
5. Voice - He should have a fairly deep, resonant voice and be an easy talker with a jolly manner.
6. Dependable - Be sure he is not a man who will drink on the job. A whisky breath has shocked many a child and parent. It is also important that he stick closely to his schedule. Latenesss and absenteeism can play havoc with your promotion.
7. Personal Hygiene - Obviously he must be a neat, clean man who cares about his appearance and actions. This goes for mind as well as body.
8. Handicaps - In line with the children's feeling that Santa is a robust, healthy individual, it is suggested that eye-glasses, hearing aids, etc. not be worn.

II

FINDING THE RIGHT SANTA

1. Within the Store - Many stores select their Santa from permanent personnel. Night watchmen, stock men, sales men or supervisors from departments that slow down at this time of year have made outstanding Santas in many cases. In picking such a person, you will know his qualities and performance record. Such a person will know your store, your policies, merchandise, customers, and many important things that will make him far more valuable than an outsider.
2. Ministers - Many ministers of small churches welcome the opportunity to augment their income and make excellent Santas.
3. Substitute Teachers - They understand children, are not tied to regular job schedules and again welcome the added income.
4. Part-Time Students - Particularly the more mature students who must work while completing advanced studies.
5. Civic Organizations - Quite often there will be someone in such an organization who will have the free time and the inclination to play Santa.
6. Fraternal Orders - The Elks, Masons, Knights of Columbus, etc. often can suggest someone from their membership.
7. Recently-Retired Men - Firemen, policemen and railroad men, on pension, quite often make excellent Santas.
8. Seasonal Instructors - Men who teach auto driving, summer sports, or who handle summer playgrounds are a possible source.
9. Seasonal Business men - Salesmen with slow winter months and men whose business activities cease in the winter... such as good-humor salesmen and sporting-equipment demonstrators have been used effectively.
10. Finding the Right Santa's Helpers - It is recommended that a mature, aggressive, outgoing female between the ages of 28 and 35 be selected. Santa's helped should be cheerful, patient and wear a perpetual smile while assisting a chorus of scared, nervous and crying children. Your sources could be from within the store; minister's wife; substitute teacher; and from civic organizations.

III

HELPING SANTA DO HIS JOB

When Santa is merely hired, stuck on the throne and forgotten -- he is a sorry Santa indeed. There are many ways in which he needs park help and attention if the right kind of job is to be done.

1. Santa's Dressing Room - Should be located as close to the Santa set as possible. The room should be well-lighted for make-up purposes and be furnished with a chair, table, large mirror, clothes hangers, waste basket and a wooden hat block for the wigs. There should be a lock on the dressing room door.
2. Santa's Make-Up - Should be provided. Santa will need rouge, white shoe polish, tooth brush, box of Kleenex, dark powder, powder puff and cold cream.
3. Santa's Costume - Should be the best possible quality, and should always be clean and neat. Because these costumes receive a great deal of wear and tear, two costumes are advisable so that one can be worn while the other is being cleaned.
4. Santa's Schedule - It is important that a definite schedule of hours be set and followed exactly -- both from Santa's viewpoint and, most important, for customer convenience.
 - a. If Santa will not be available every hour the store is open, Santa's exact schedule should be displayed on all Santa posters throughout the store and in all Santa advertisements.
 - b. Santa should not be required to stay on the throne for more than 2½ hours without a break.
 - c. Time should be allotted in the morning, at lunch and in the evening for Santa to change clothes.
5. Santa's Throne - At times the Santa Throne has been devised for a display piece without enough consideration given to the correct seating posture. If correct seating posture is difficult, it will quickly result in a tired and irritable Santa.
 - a. Be sure that the throne is not too wide or deep. If Santa does not have close support for his back and sides, he will slump and lean awkwardly. This not only looks bad but causes fatigue.
 - b. The arms of the throne should be at normal height so that Santa may rest his arms comfortably.
 - c. The seat should have a flat cushion.
 - d. Avoid large over-stuffed chairs. They are extremely uncomfortable and impractical for Santa.

III

HELPING SANTA DO HIS JOB (cont'd)

6. Santa's Traffic Control - Without proper control of traffic, Santa at times will become merely the center of an unruly crowd.
 - a. A definite entrance and exit must be designated and used.
 - b. When lines develop a maze is advisable, but at least, some control measures should be taken. Movable stanchions, connected by chains or ropes, can be used.
 - c. When Santa must leave the throne, someone at the end of the line must stop additional people from joining the line. Then Santa should interview the remaining youngsters before leaving.
 - d. If waits of 15 minutes or more are necessary, parents should be told by an attendant, approximately how long the wait will be.
 - e. When traffic is heavy and long waiting lines develop, attendants should be supplied to maintain order, avoid bottlenecks and keep customer irritation at a minimum.
7. Santa's Conversation With Children - Practically all men who play Santa do their level best to be a real Santa to children. However they do not always understand just what they should, and should not, say to youngsters, and their parents. Santa should completely understand your feelings about this before he starts.

IV

CARE OF COSTUMES

1. Hats, belts, boots or leggings do not present much of a problem; however, belts boots, leggings and shoes should always be kept shining. Brown shoes should never be worn with black leggings.
2. The suit should always be kept on a hanger and covered when not in use.
3. White fur trim, in particular, collects dirt when costumes are thrown on tables, touch the floor or hang on the backs of chairs.
4. Many stores use two costumes so that one can be worn while the other is being dry-cleaned.

CARE OF BEARDS AND WIGS

1. When not in use, the wig should be placed on a wooden hat black, or stuffed with crumpled paper and carefully covered. The beard should be carefully hung and covered.
2. The wig and beard should be combed with a wide tooth comb and brushed each night.
3. It is not advisable to dry clean a nylon wig and beard. Simply wash in Lux, Tide or any good detergent using warm water. Rinse thoroughly. When partially dry, brush the wig and beard gently but firmly with a wire hair brush. Hold the hair by the roots with one hand while brushing with the other. All nylon wigs and beards are permanently waved and brushing should restore the wave. The permanent wave should last indefinitely--however, if the hair should lose its wave, it may easily be restored. After washing, set hair in ordinary curlers, while still damp, and leave until thoroughly dry. Then remove curlers and comb with a wide-tooth comb and brush hair.
4. The cleaning and washing of the beard and wig can, of course, be easily handled by any Beauty Salon.

PROPER MAKE-UP

It is not necessary for Santa to use grease paint or panchromatic make-up. Heavy make-up is only effective under strong lighting such as theater footlights and heavy spotlights. Santa's make-up can be very simple and quickly applied.

1. The following make-up materials will be needed:

IV

PROPER MAKE-UP

White shoe polish, rouge, dark powder, powder puff, tooth brush, cold cream and a box of kleenex.

2. To apply make-up, use a dab of rouge on the nose and cheeks and blend it in.
3. Put a touch of white shoe polish on each eyebrow, and using the tooth brush, brush toward the nose.
4. The use of dark powder is optional depending on Santa's complexion. If powder is used, it should be used sparingly.
5. If dry powder and rouge is used, the stains that occur on the beard and wig will wash or brush out easily.

SANTA'S SCHEDULE

Experience has indicated that a relief Santa should be provided for any day that will have more than 150 youngsters visiting Santa. It is most disappointing for parents to come to the store, particularly from outlying suburbs only to find that Santa is out feeding the reindeer and will not be back for an hour.

1. If a relief Santa is used, it is important that the two Santas are never in view at one time.
2. If relief Santa is not used, it is important that Santa's hours be posted in prominent places throughout the store, and in advertising as well.
3. It is important Santa's schedule be adhered to rigidly. Customer irritation develops when people expect Santa back at 2 o'clock and he finally arrives at 2:15.
4. On the other hand, it is a grave error for Santa to depart for lunch or a rest period with children still in line waiting to see him. Someone must close off the line prior to the time scheduled for Santa's departure so that he will interview all children still in line before he leaves.
5. Santa should have an hour and a half for lunch plus sufficient time at beginning and end so that he will have time to change clothes.
6. Santa should not be required to remain on throne more than 2½ hours in any one stretch. Constant interviewing of children is tiring and a tired Santa is not a good one.
7. If you have one Santa Claus, have Display Department make up a sign with a clock and movable hands reading "Santa is Out Feeding His Reindeer. Will Return At..." This sign is a very important part of the Santa Claus set-up.

SANTA'S WAY WITH CHILDREN

Santa Claus, like any public figure, is always open to criticism. If anything is allowed to hurt the Santa illusion in the hearts of grown-ups, as well as children, considerable harm can be done. Santa must always remain a noble figure, kind, patient and understanding. The Santa of history and legend is also a jolly, robust sort of an individual with a ready smile, a hearty laugh and a cheerful disposition. And, needless to say, he never does anything to make a child unhappy (in spite of the piece of coal in the stocking legend) and never makes any kind of a promise that a parent may not fulfill.

1. As Children Approach - or when traffic is slow, wave a cheery greeting to every child you see.
2. Greet them Cheerfully - A good hearty laugh is in order, but it should not be too loud. Say "Hello there! I've been expecting you."
3. Be Gentle - Many children are nervous and easily frightened. A boisterous Santa with large, quick movements will make it difficult for such children.
4. Be Understanding and Patient - Remember, the little ones are keyed up and excited in the presence of Santa and on occasion do strange things. Some are very shy and will not look at you, others may take a good tug at your beard.
5. Ask Their Name - and then use it throughout the interview. Say, "That's a real nice name. I remember it from my Good Book."
6. "What Do You Want For Christmas?" - The age-old question is always good. Listen carefully to their answers.
7. Watch Parent For Signal - Do not promise anything unless the parent has indicated in some way that it is okay.
8. Encourage Good Habits - Tell them you know they will always put their toys away, help Mother, and eat all their dinner. Say, "Well, maybe not absolutely always--but you try real hard, don't you?"

VI

SANTA'S WAY WITH CHILDREN (cont'd)

9. Never Say "I" - Santa should always speak of himself as "Santa" or "Santa Claus". Say, "Well, Santa knows you want to be a real good boy."
10. Say Goodbye - "Well, goodbye Ann. Santa is so glad you came to see him. Santa will be sure to visit your house on Christmas."
11. Shy Children - When it is apparent a child is really frightened, signal to the parent to come up close to you. Quite often they will then lose their fear. In extreme cases, let the child stand to one side while you talk to several other children. This will often do away with their fears. If nothing works, suggest that Mother bring the child in at another time, anytime before Christmas Eve. Discourage parents from forcing crying children to go up to Santa for a picture. A visit to Santa is supposed to be pleasant and a photograph is not worth the expressed unhappiness of any child.
12. Length of Interview - Obviously more time can be taken when traffic is slow. However, it is a great mistake to rush children through with a pat on the head and a fast comment just because long lines have developed. 25 seconds is about the minimum for a decent interview. Parents express extreme dissatisfaction when the interview is rushed, particularly when long waiting has been endured. Many Santas add this comment to their talk when rushed. As the child approaches him Santa says, "Hi fella, Santa's pretty busy today... If I don't have time to take all of your order, please write me a letter...Santa knows Mommy will help you..."
13. When Traffic Is Slow - During lulls in traffic it is not necessary to remain seated. Santa can walk forward to the edge of the set. Youngsters can be greeted at the entrance to the set and escorted back to the throne. Bring the parents, too. They enjoy the conversation. When children are relaxed, and willing, have them recite their favorite rhymes or sing "Jingle Bells"--with, or without Santa. Some Santas even get up and do a little dance with the older children. This is the sort of Santa that becomes famous

in any community and draws the largest crowds.

14. Send All Children and Parents To the Exit-
Traffic control will be maintained much more effectively if Santa will start all children and parents walking in the direction of the exit, once the interview is finished. When children and parents go out through the entrance, it causes a great deal of confusion and bottlenecks.
15. Have Fun - Enjoy yourself and the children. When the youngsters know you are having fun, they do too. They can spot true sincerity faster than adults and react accordingly.

VII

SANTA'S PHOTOGRAPHS

Every effort should be made to keep the picture taking completely subordinate to Santa himself. In line with this, there are certain definite fundamentals which Santa will want to observe when pictures are being taken.

1. Do Not Pose Children - Parents are mainly interested in their child's actual reaction to Santa-- rather than a stiff, posed picture. These are candid pictures and are not intended to be studio portraits.
2. Continue Interview After Picture is Taken - The pictures are usually snapped within the first 10 seconds of the interview. It is important that Santa continue the interview for a few seconds, at least, after the flash has occurred -- otherwise, parents will feel that Santa is merely using the interview for pictures.
3. DO NOT Emphasize Camera - Santa should never make signals to the photographer or point to the camera. This again serves to commercialize the interview.
4. DO NOT Talk About Pictures - Santa should not mention pictures in any way.
5. Child's Position - To avoid posing youngsters, be sure that they stand between Santa's knees, with their backs against the inside of Santa's leg and facing in the general direction of the camera. In this position, when the youngster's turn their head to look at Santa, their faces will be in a good 3/4 position for the picture. Santa, of course, will be looking at the child.
6. Child Must Be In Picture Area - A guide-marking will be placed on the floor in front of Santa to show edge of picture area. If the child, or Santa, is outside of this marking, they will not show in the picture.
7. Direct Youngsters In and Out - Traffic control will be maintained much more effectively if Santa will start all children walking in the direction of the exit, once the interview is finished. He can then beckon to the next youngster waiting in line.

VII

SANTA'S PHOTOGRAPHS

8. DO NOT Encourage Group Pictures - Pictures do not generally turn out as well when two or more children are included because of time and space limitations. Do not interview more than one child at a time unless the parent makes a special request. Each child wants to talk to you alone and tell you what they want for Christmas.

SWINGING AS "KACTUS KONG"

"Kactus Kong" is the Frontier Village "cousin" to King Kong. "Kactus Kong" is a lovable green gorilla, friend to every Frontier Village guest.

Now, to some people, the sight of a green gorilla can be quite frightening. As the heart of "Kactus," you will have to do your very best to help those frightened few, overcome their fear, so they can enjoy their day at our park.

Most people will find your "Kactus Kong" character quite amusing. To help you keep our guests amused and entertained, we offer you a few helpful hints:

- 1) Remember, the appearance of "Kactus Kong" can be frightening, so be sure you approach shy and smaller children slowly, and gently.
- 2) While wearing your "Kactus" suit, your vision might be restricted. To avoid ignoring guests, you should constantly wave to your right and left. This will allow you to "recognize" every guest whether you see them or not.
- 3) Greet guests on their own levels. Bend down to greet little pardners.
- 4) Pose for the shutterbugs...solicit attention from cameramen waving, dancing and hamming it up.
- 5) Walk and move at slow deliberate stroll. (visit a zoo, or watch a movie or TV show with gorilla...Remember that apes are slow clumsy movers. Imitate them as best as possible). Gorillas walk slightly bent over with arms swinging loosely in front of them.
- 6) Give silent hand signal and head shaking directions when asked questions. Questions involving numerical answer can be answered with foot stomping or hand clapping.
- 7) When large crowds are evident, move to large open spaces like the middle of main street. This will permit you to not only have a 360 degree audience, but allow other guests to get around the crowd that you attract.
- 8) Do ride some of the rides. Motion to children to ride with you.
- 9) Always keep silent. Kactus does not talk, ever!

- 10) Gently brush away any guest pulling or hitting at your costume.
- 11) Try to walk streets with the Outlaw or other protective FV personnel, as often as possible. Because of his mobility, "Kactus Kong" doesn't always need a walker, though large crowds will demand it. Check with your supervisor if you are unsure if a walker is required.

THINGS TO REMEMBER TO HELP YOU AND "KONG"

- 12) Always eat a good breakfast on "Kong Days".
- 13) Personally inspect the costume before and after each use for:
 - a) Sticky materials
 - b) Tears in the costume
 - c) Loose parts
 - d) Miscellaneous damage
- 14) Enter and exit courtyard through authorized gates only.
- 15) Always handle Kactus Kong's head with care. Eye black can become very messy and may permanently damage costume if not carefully dealt with.
- 16) Always set head on head poles when taking breaks.
- 17) Always remove entire costume when eating or drinking. (water excepted). Food, candy, soda pops will permanently damage the costume.
- 18) Never lay the Kong suit down. Always hang it up!
- 19) Watch for cigarettes. The suit fur melts on contact with flames!
- 20) Refrain from talking or loitering around other FV employees, and Absolutely NO OTHER EMPLOYEE IS ALLOWED TO TOUCH OR WEAR ANY PART OF KACTUS KONG'S COSTUME AT ANY TIME.
- 21) Be extremely careful with Kactus. Don't rub up against any objects.
- 22) Give Kactus Kong the same "Kid-globe-care" that you'd give a \$1,200 bill. That's the replacement cost of Kactus Kong.

IMPORTANT DONT'S:

- 1) Talking while wearing "Kong" is not allowed. Use hand signals if you must communicate with a guest or employee.

- 2) You are never allowed to grab or touch a guest on the shoulder, arm, leg or any other parts of a guest's body. Shaking hands is the only contact that is allowed.
- 3) You are not allowed to initiate hugs on a guest. (If a guest hugs you or wishes a photo, you may lightly return the hug, but keep your hands away from objectionable parts of a guest's body).
- 4) You may not approach or scare a guest by grabbing them from behind. Always approach a guest, so they can observe you approaching.
- 5) You are not allowed to ever deliberately scare or frighten a guest.
- 6) All park rules and regulations must be followed at all times. These rules include:
 - a) Never jump on or off a ride.
 - b) Never get out of mine ride cars and walk inside mine ride.
 - c) Never disturb employees that are working (i.e. don't pull off employee's hats, hit employees, etc.)
 - d) Never disturb operation of rides, food, or merchandise stations (i.e. slow Duster cars, steal candy from candy store, chase guests inside stores, tickle girl employees, etc.).

Remember, as an entertainer, you must be aware of and follow ALL company rules.

- 7) Riding on rides by yourself is not considered "Entertaining". If you wish to ride a park ride, be sure to take along a guest.
- 8) You are not allowed to deface or damage property of a guest or of Frontier Village.
- 9) Your costume is an expensive one. You should:
 - a) Never abuse the costume.
 - b) Never wear any part of the costume separately. Always wear a complete costume.
 - c) Always hang up and comb out your costume after wearing. (This is a must at night or at the end of your work shift).
 - d) Always report any flaws or problems with your costume to your supervisor immediately.
 - e) Never remove any part of the costume while in view of a guest.
 - f) Never allow another employee to wear a part of the costume (even if you think it might "look funny".)

- g) Never wear your costume during a lunch or break period.
- h) Never eat foods while wearing the costume.
- 10) Never, under any circumstances, injure or threaten the safety of a guest.
- 11) Never interfere with the performance of a gunfight or other park entertainment.

A FINAL REMINDER

Most important in being Kactus Kong, enjoy yourself, and take pride in being chosen to provide the heart of Kactus Kong. You will take great satisfaction in providing the fun and enjoyment and smiles that will appear on the faces of all guests who are lucky enough to meet our green gorilla. Playing Kactus Kong is a tremendous responsibility given only to a select few... CONGRATULATIONS!

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